

THE
COMEDIES OF ARISTOPHANES

IN SIX VOLUMES

VOL. III

OXFORD : HORACE HART
PRINTER TO THE UNIVERSITY

THE
PEACE OF ARISTOPHANES

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ

THE
PEACE OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA, B.C. 421

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

By, BENJAMIN BICKLEY ROGERS, M.A., HON. D.LITT.

BARRISTER-AT-LAW

SOMETIME FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

LONDON
G. BELL AND SONS, LIMITED

1913

INTRODUCTION

TO THE FIRST EDITION

THE spring of the year B. C. 421 found Athens and Sparta alike weary of the long continuance of the Peloponnesian War, and alike disposed to put an end to the conflict upon any fair and honourable terms. The War had now lasted exactly ten years: and as its fortunes alternated from side to side, Athens at one time, and Sparta at another, had been reduced to offer conditions of peace; but hitherto the very events, which had caused the offer to be made by one combatant, had themselves ensured its rejection by the other. Now, for the first time, the wishes of both coincided; both felt that they had far more to lose than to gain by a further prolongation of hostilities; both were therefore eager to terminate the War, and the desire of Peace was as ardent and as genuine on the one side as on the other.

The LACEDAEMONIANS had commenced the war with the reputation of invincible prowess, and with the general sympathy of Hellas strongly manifested in their favour. And notwithstanding the warnings of their wiser and more experienced counsellors, they had imagined that it would be but an easy task for their great Confederacy to chastise and humble the Imperial Republic which had dared to subjugate, and was holding in tributary vassalage, so many Hellenic cities, formerly as free and independent as herself. They looked forward to a few¹ short and decisive campaigns which would win them immortal glory, and the thanks and gratitude of a liberated Hellas. These visions had been rudely and completely dispelled. The Peloponnesian vessels had been swept from the seas by the

¹ ὥρτο οὐλίγων ἐτῶν καθαιρήσειν τὴν τῶν Ἀθηναίων δύναμιν, εἰ τὴν γῆν τέμνοιεν.—Thuc. v. 14. So Brasidas says to the people of Acanthus, Ἡ μὲν ἔκπεμψίς μου καὶ τῆς στρατιᾶς ὑπὸ Λακεδαιμονίων, ᾧ Ἀκάνθιοι, γεγένηται τὴν αἰτίαν ἐπαληθεύουσα, ἣν ἀρχόμενοι τοῦ πολέμου προείπομεν Ἀθηναίοις ἐλευθεροῦντες τὴν Ἑλλάδα πολεμήσειν· εἰ δὲ χρόνῳ ἐπὶ ἤλθομεν, σφαλέντες τῆς ἀπὸ τοῦ ἐκεῖ πολέμου δόξης, ἥ διὰ τάχους αὐτοὶ ἄνευ τοῦ ὑμετέρου κινδύνου ἡλπίσαμεν Ἀθηναίους καθαιρήσειν, μηδεὶς μεμφθῆ· νῦν γὰρ, ὅτε παρέρσχειν, ἀφίγμενοι καὶ μετὰ ὑμῶν πειρασόμεθα κατεργάζεσθαι αὐτοὺς.—Id. iv. 85.

Athenian navy: the Peloponnesian army had found no enemy to encounter, no fame to acquire: its main occupation had consisted in ravaging the harvests, and despoiling the homesteads, of Attica; an occupation inglorious in itself, and unlikely, as it seemed, to be productive of any substantial effect upon the ultimate issue of the War. No doubt much suffering and many losses were inflicted upon the Athenian people by this series of devastations; but these were speedily and amply avenged by incessant¹ and destructive descents upon the Peloponnesian coasts, extending even into the proper territories of Sparta herself. Far from crumbling to pieces before the imposing forces of the Peloponnesian Confederacy, the Republic of Athens, when once she had shaken off the despondency occasioned in the earlier stages of the War by the pestilence and the invasions, seemed to gather fresh elasticity from the dangers which environed her, and almost to vindicate her right to empire, by the intrepid activity with which she carried the War into the enemies' country, assailing them on every side with strokes so nimble and rapid, as completely to baffle and confound the proverbial slowness of the Spartan operations. During the seventh, and the greater part of the eighth, years of the War, the tide was setting strongly and steadily against the Lacedaemonian cause. The happy audacity of the Athenian Demosthenes in occupying and fortifying Pylus, was rewarded by the unlooked-for capture of the Spartan troops upon the islet of Sphacteria, a disaster which shook the Spartan reputation throughout Hellas, and inspired the numerous families,

¹ The annals of the War are full of such expressions as the following, with respect to the operations of the Athenian fleets: ἄλλα τε ἐκάκουν περιπλέοντες καὶ ἐς Μεθώνην κ.τ.λ.—ἐδῆον τὴν γῆν ἐπὶ δύο ἡμέρας.—παραπλεύσαντες ἐπὶ ἄλλα χωρία ἐδῆον. Thuc. ii. 25. ἀφικόμενοι ἐς Ἐπίδαυρον ἔτεμον τῆς γῆς τὴν πολλήν.—ἔτεμον τὴν τε Τροιζηνίδα γῆν καὶ τὴν Ἀλιάδα καὶ τὴν Ἑρμιονίδα.—ἀφίκοντο ἐς Πρασιάς, καὶ τῆς τε γῆς ἔτεμον καὶ αὐτὸ τὸ πόλισμα εἶλον καὶ ἐπόρθησαν. Id. 56. παραπλεύσαι αἱ νῆες τῆς Λακωνικῆς τὰ ἐπιθαλάσσια χωρία ἐπόρθησαν. iii. 7. τὴν περιοικίδα αὐτῶν [τῶν Λακεδαιμονίων] πορθοῦσαι. Id. 16. ἐπλευσαν ἔς τε Ἀσίνην καὶ Ἔλος καὶ τὰ πλείστα τῶν περὶ θάλασσαν καὶ ἀποβάσεις ποιοῦμενοι ἐδῆον τὴν γῆν ἡμέρας μάλιστα ἑπτὰ. iv. 54. The Laconian farmers would never be safe from these sudden and unexpected forays; whilst the Athenians would be sure to hear of the gathering Peloponnesian host long before it crossed their frontier and commenced its work of devastation.

who were in any way connected with the captives, with a personal interest in the restoration of Peace. Henceforth the one idea of the Lacedaemonian Government was to get rid of the War, and recover the captives. Embassy after embassy was sent, to solicit peace from Athens: embassy after embassy returned, to report that no peace could be obtained. The Athenians declared that, if a Spartan army again crossed the borders of Attica, the captives should at once be led out to execution; and having thus secured immunity for their own country, they proceeded to assail and ravage the coasts of Peloponnesus more incessantly and more systematically than ever. Towards the close of the eighth year of the War we find Athens the undisputed mistress of the seas; her triremes infesting the whole Peloponnesian seaboard; her garrisons established in strongholds commanding the peninsula on every side, at Nisaea, Methone, Cythera, Pylus. We find peaceful Laconian towns surprised and sacked by her flying detachments; the Aeginetans pursued into their Laconian asylum, and massacred to a man; the Messenians, the deadliest enemies of the Spartan name, firmly planted at Pylus; the Helots deserting in numbers; Ionian trophies erected on the very soil of Laconia itself; and the scattered Spartan garrisons unable successfully to cope with their nimble and ubiquitous adversaries. No wonder that the Lacedaemonians were distressed and bewildered, when they found themselves¹ hemmed in on every side by a system of warfare so novel and unexpected: whilst their own prestige had suffered, and their high position been perceptibly lowered, even amongst their own allies.

In this strait a diversion was made in their favour by the brilliant exploits of Brasidas towards the close of the eighth year of the War. Throwing himself boldly into the midst of the Athenian dependencies on the north-west shores of the Aegean, he detached city after city from the Athenian empire, as much by his wise and conciliatory policy, his winning and attractive character, and the confidence which his presence everywhere inspired, as by his consummate military skill. But his countrymen,

¹ In the 55th chapter of his fourth Book, Thucydides paints in very forcible language the anxiety and humiliation of the Spartans.

πολέμων διαποντίων ἄπειροι¹, were unable to appreciate his schemes and combinations, which passed far beyond the contracted horizon of their own narrow political traditions: it was mainly as affording an outlet for their discontented and unoccupied soldiery, and as drawing out of the country the most daring, and therefore the most dangerous, of the Helots, that they had originally encouraged, or rather, perhaps, acquiesced in, his adventurous enterprise: and his unlooked-for success was welcomed, not for its own sake, but because it seemed to open a prospect of at length recovering the Sphacterian captives. And hence it was that they were unwilling to rely too much on the chances of war. Successes so easily obtained might perhaps be as easily lost: Perdiccas, who had originally invited their troops, had fallen off again to the Athenian alliance: the passage through Thessaly was barred to reinforcements: and the Spartans were eager to conclude a Peace while yet they had a fair equivalent to offer in exchange for the captives.

There was yet another circumstance which rendered the Spartan Government peculiarly anxious at this moment to be at peace with Athens. Their treaty with Argos, which had lasted for thirty years, was on the eve of expiring, and grave apprehensions were entertained lest the Argives were preparing to seize the opportunity of regaining, with the assistance of Athens, their old traditionary predominance amongst the Dorians of the Peloponnesus.

The ATHENIANS, on their part, were equally desirous of effecting a termination of hostilities. They had nothing to gain from the War, which had, in fact, been forced upon them, and in which the struggle on their side had been commenced merely to maintain, and not to extend, their existing empire. At the first their hope had only been that they might come out of the conflict with undiminished power and importance: they had entered upon it with undisguised reluctance, and, indeed, a large and powerful party had always been opposed to its continuance. And the War had, from the outset, entailed upon them great and peculiar sacrifices. The surrender of all the local institutions and country homes to which they,

¹ Thuc. i. 141.

beyond all other Hellenic peoples, had from time immemorial been devotedly attached : the spectacle which met their eyes, as they gazed from their city walls, of a rude and hostile soldiery pillaging their farms and vineyards, hacking down their olives and fig-trees, and destroying all that they held most dear : the exchange of the ease and freedom, the thousand pleasures of a country life for stifling huts and cells, or rather for any hastily extemporized shelter which they could find or construct (for there were no roofs to accommodate the multitudes which kept pressing into the city) : and above all, the appalling visitation of the Pestilence which burst forth with unprecedented fury amidst these overcrowded immigrants, cooped and penned together in their miserable dwellings, so that "they died like sheep," says the historian, "corpses piled on corpses about the wells, and in the open spaces of the city": such were to Athens the immediate results of the declaration of War. Her spirit sank before these accumulated calamities, and she attempted to open negotiations for Peace. But her offers were rejected : and stricken by disease, not only in the city but also in her fleets and armies, she was compelled to carry on the War with an impoverished treasury and a desponding population. Her energy, however, remained unabated : and gradually the pestilence wore itself out ; the Peloponnesian invasions lost, by repetition, much of their terrors ; and the Athenians, at length, found their gallantry and perseverance rewarded by a series of successes, culminating in that great and astonishing event—the capture of the Spartan troops upon the islet of Sphacteria.

The surrender of a Spartan army, an event unprecedented in History, created a profound sensation throughout Hellas, and seems to have stimulated to a prodigious degree the hopes and aspirations of Athens ; her ambition began to take a wider flight (*μεγίστων ὀρέγωντο*)¹ : and whereas she had hitherto sought merely to maintain and secure her maritime empire, she appears now for the moment to have conceived the idea of establishing her supremacy over the Hellenic race as well by land as by sea.

An invasion of Boeotia was the natural stepping-stone to the accomplishment of these high designs. It was not the first time that Athens

¹ Thuc. iv. 21, 41.

had cast a longing eye upon those rich pasturages, those lakes and plains swarming with fish and fowl; and she had on one occasion succeeded in acquiring, and actually maintained for nearly ten years, an ascendancy over the whole Boeotian territory. The Boeotians, always inert and sluggish, had never attempted to retaliate: they were content to repel, as best they might, the efforts made for their subjugation, and never thought of overstepping their own frontiers to carry on an aggressive warfare against their active and enterprising enemy. And the Athenians, therefore, now proposed, by a vigorous attempt, to reduce Boeotia wholly beneath their influence and control. But their scheme, however well conceived, was ill carried into execution; the various detachments failed to co-operate with each other, and the ambitious hopes of Athens were at once dashed to the ground by the signal overthrow which the Boeotians gave to the whole Athenian army among the deep¹ ravines and sloping shrub-covered hills over which the modern traveller passes as he journeys from Delium to Oropus. All the military forces of Athens (excepting such as were at the moment actually engaged on foreign service) seem to have been present on that fatal field: and all were overcome and borne down by the sturdy Boeotians, whose habit of gross and heavy eating (*ἀδηφαγία*)² dulled, in-

¹ "We begin to ascend over wild and uncultivated hills, overgrown with low shrubs, and broken into deep furrows by the torrents which plough their way from the higher mountains on our right in their course into the sea. It was an evening in this season, at the beginning of winter, when the battle of Delium was fought. It took place at about a mile to the south of the village from which it was named. One of these sloping hills (*λόφος*) covered the Boeotian forces from the sight of their Athenian antagonists. These abrupt gullies (*ρύακες*) channelled in the soil by the autumnal rain impeded the conflict of the two armies."—Wordsworth's "Athens and Attica," chap. i.

² *τοὺς γὰρ Βοιωτοὺς ἡμᾶς οἱ Ἀττικοὶ καὶ παχεῖς καὶ ἀναισθήτους καὶ ἡλιθίους μάλιστα διὰ τὰς ἀδηφαγίας προσηγόρευον*, says Plutarch of Chaeronea, *De Esu Carnium*, i. 6. 4. Athenaeus, x, chap. 11, collects a multitude of passages bearing on the voracity of the Boeotians: καὶ ἔθνη δὲ ὅλα εἰς πολυφαγίαν ἐκωμωδεῖτο· ὥς τὸ Βοιωτόν. Εὐβουλος γοῦν ἐν Ἀντιόπῃ φησὶ,

πονεῖν μὲν ἄμμες καὶ φαγεῖν μάλ' ἀνδρικοῖ
καὶ καρτερῆσαι· τοὶ δ' Ἀθηναῖοι λέγειν
καὶ μικρὰ φαγέμεν· τοὶ δὲ Θηβαῖοι μέγα.

deed, their mental faculties ; but endowed their bodies with a weight and strength which rendered them almost irresistible in the push of shields (*ὠθισμὸς ἀσπίδων*) with which Hellenic armies closed. Delium was the grave of those splendid hopes to which Sphacteria had given birth. So great and irreparable an overthrow not only¹ destroyed the newly-gained reputation of the Athenian arms, but seems also to have given rise for the first time to painful and distressing apprehensions at Athens², lest the Boeotians, flushed with success, should throw off the singular reluctance which they had hitherto always displayed to cross their own frontier (and which had even wellnigh withheld them from attacking the invading Athenian host on that border-land whereon the battle of Delium was fought) and should lead their victorious forces into the defenceless fields of Attica. And it would seem that the Athenian army became, to a certain extent, demoralized³ by its defeat, and lost those habits of obedience and discipline which still distinguished the efficient and well-trained Athenian navy.

καὶ ἐν Εὐρώπῃ,

κτίζε Βοιωτῶν πόλιν

ἀνδρῶν ἀρίστων ἐσθίειν δι' ἡμέρας.

καὶ ἐν Ἴωνι,

οὕτω σφόδρ' ἐστὶ τοὺς τρόπους Βοιώτιος
ὥστ' οὐδὲ δειπνῶν, ὡς λέγουσ', ἐμπίμπλαται.

ἐν δὲ Κέρκωψι,

μετὰ ταῦτα Θήβας ἤλθον, οὗ τὴν νύχθ' ὅλην
τὴν θ' ἡμέραν δειπνοῦσι.

And so on.

¹ τῶν Ἀθηναίων καταφρονουμένων διὰ τὴν περὶ τὸ Δήλιον συμφορὰν.—Diod. Sic. xii, cap. 75.

² Xenophon records a very remarkable conversation, which must have taken place about this time, between Socrates and the younger Pericles, then one of the Athenian Generals. ὁρᾷς, says Pericles, οἷα ἀφ' οὗ ἡ τε σὺν Τολμίδῃ τῶν χιλίων ἐν Λεβαδείᾳ συμφορὰ ἐγένετο, καὶ ἡ μεθ' Ἱπποκράτους ἐπὶ Δηλίου, ἐκ τούτων τεταπείνεται μὲν ἡ τῶν Ἀθηναίων δόξα πρὸς τοὺς Βοιωτοὺς, ἐπὴρται δὲ τὸ τῶν Θηβαίων φρόνημα πρὸς τοὺς Ἀθηναίους ; ὥστε Βοιωτοὶ μὲν, οἱ πρόσθεν οὐδ' ἐν τῇ ἐαυτῶν τολμῶντες Ἀθηναίους ἄνευ Λακεδαιμονίων τε καὶ τῶν ἄλλων Πελοποννησίων ἀντιτάττεσθαι, νῦν ἀπειλοῦσιν αὐτοὶ καθ' ἐαυτοὺς ἐμβαλεῖν εἰς τὴν Ἀττικὴν ; Ἀθηναῖοι δὲ, οἱ πρότερον, ὅτε Βοιωτοὶ μόνον ἐγένοντο, πορθοῦντες τὴν Βοιωτίαν, φοβοῦνται μὴ Βοιωτοὶ δηλώσωσι τὴν Ἀττικὴν. Καὶ ὁ Σωκράτης, ἀλλ' αἰσθάνομαι μὲν, ἔφη, ταῦτα οὕτως ἔχοντα.—Xen. Mem. iii, cap. 5, §§ 4 and 5.

³ In the Dialogue from which the foregoing note is taken, Pericles goes on to

A still heavier blow was awaiting the Athenians. Brasidas was in the midst of their invaluable possessions on the north-west coast of the Aegean: city after city was falling away to him, each wishing to be the first to revolt; Acanthus, Stagirus, the great and important town of Amphipolis, Torone, Scione, Mende, were already in his hands; the whole fabric of their empire was shaken to its centre. The flower of the Athenian army was dispatched, under Cleon, to recapture Amphipolis; but the troops were disorganized, the leader was incompetent, and they were totally routed under the walls of Amphipolis, almost without striking a blow. What effect this crushing defeat might have upon the Athenian allies, it was of course impossible to conjecture; and Athens began to repent that she had not, while yet on the vantage-ground of success, accepted the favourable terms which the Spartans had then been ready to give.

Thucydides¹ tells us that the two chief obstacles to peace had been Cleon, the Athenian demagogue, and Brasidas, the Spartan general: Brasidas, because of the success and the glory which he was gaining in the War; Cleon, because in quiet times his malpractices would be more apparent and his calumnies less easily believed. It was, indeed, chiefly through the restless activity of Brasidas that the armistice for one year, which had been concluded in the spring of B.C. 423 (very shortly after the battle of Delium), had been rendered abortive; nor can we wonder if, with the brilliant career which was then opening before him, he strained every nerve to prevent its being closed by the ill-timed advent of Peace. The battle of Amphipolis removed both these obstacles: Cleon was slain by

lament the absence of order and sound discipline in the Athenian commonwealth: *ἐξ ὧν*, says he, *πολλὴ μὲν ἀπειρία καὶ κακία τῇ πόλει ἐμφύεται, πολλὴ δὲ ἔχθρα καὶ μῖσος ἀλλήλων τοῖς πολίταις ἐγγίγνεται δι' ἃ ἔγωγε μάλα φοβοῦμαι ἀεὶ μὴ τι μείζον ἢ ὥστε φέρειν δύνασθαι κακὸν τῇ πόλει συμβῇ. Μηδαμῶς, ἔφη ὁ Σωκράτης, ὦ Περικλεῖς, οὕτως ἡγοῦ ἀνηκέστον πονηρίαν νοσεῖν Ἀθηναίους. οὐχ ὁρᾷς ὡς εὐτακτοὶ εἰσιν ἐν τοῖς ναυτικοῖς; . . . Τοῦτο γάρ τοι, ἔφη [ὁ Περικλῆς] καὶ θαναμαστόν ἐστι τὸ τοὺς μὲν τοιούτους πειθαρχεῖν τοῖς ἐφεστῶσι, τοὺς δὲ ὁπλίτας καὶ τοὺς ἱππεῖς, οἱ δοκοῦσι καλοκάγαθία προκεκρίσθαι τῶν πολιτῶν, ἀπειθεστάτους εἶναι πάντων.—Xen. Mem. iii, cap. 5, §§ 17–19.*

¹ Thuc. v. 14–16.

a Myrcinian targeteer as he fled from the field of combat: Brasidas was one of the seven who fell on the Lacedaemonian side.

And now arose throughout Hellas an earnest and impatient yearning after the Peace which, it was obvious, could not be long withheld¹. So strong was the feeling that the War was about to determine, that hostilities were suspended by tacit consent, and the Spartan reinforcements, under Rhamphias, turned back from Thessaly of their own accord: partly, no doubt, for other reasons, but² "chiefly," says Thucydides, "because they knew that, when they left Sparta, their Government was bent upon making a peace."

It was at this moment, when the prospect of the restoration of Peace to Hellas was the one great topic which engrossed all hearts and tongues, that Aristophanes composed the Comedy which, from its subject, he named "The Peace." It was exhibited³ at the great city Dionysia, in the archonship of Alcaeus, March, B.C. 421. And hardly had it been

¹ οἱ μάλιστα προσπολεμοῦντες τῇ εἰρήνῃ τῆς Ἑλλάδος Κλέων καὶ Βρασιδᾶς ἦσαν, ὧν ὁ πόλεμος τοῦ μὲν ἀπέκρυντε τὴν κακίαν, τοῦ δὲ τὴν ἀρετὴν ἐκόσμει. τῷ μὲν γὰρ ἀδικημάτων μεγάλων, τῷ δὲ κατορθωμάτων ἀφορμὰς παρέιχε. τούτων οὖν ἅμα πεσόντων ἐν μάχῃ μὴ περὶ Ἀμφίπολιν, εὐθὺς ὁ Νικίας παραλαβὼν τοὺς μὲν Σπαρτιάτας ἔκπαλαι τῆς εἰρήνης ὀρεγομένους, τοὺς δ' Ἀθηναίους οὐκέτι τῷ πολέμῳ θαρροῦντας, ἀμφοτέρους δ' οἷον ἐκκελυμένους καὶ παρακαθιέντας ἐκουσίως τὰς χεῖρας, ἔπραττεν ὅπως εἰς φιλίαν τὰς πόλεις συναγαγὼν, καὶ τοὺς ἄλλους Ἑλλήνας ἀπαλλάξας κακῶν καὶ ἀναπανσάμενος, βέβαιον οὕτω τὸ τῆς εὐτυχίας ὄνομα πρὸς τὸν αἰῶνα ποιοίτο. τοὺς μὲν οὖν εὐπόρους καὶ πρεσβυτέρους, καὶ τῶν γεωργῶν τὸ πλῆθος αὐτόθεν εἰρηνικὸν εἶχεν. . . ἦσαν οὖν πρότερον πεποιημένοι τινὰ πρὸς ἀλλήλους ἐκεχειρίαν ἐνιαύσιον, ἐν ᾗ, συνιόντες εἰς ταῦτα καὶ γευόμενοι πάλιν ἀδείας καὶ σχολῆς καὶ πρὸς ξένους καὶ οἰκείους ἐπιμιξίας, ἐπόθουν τὸν ἀμίαντον καὶ ἀπόλεμον βίον, ἡδέως μὲν ἀδόντων τὰ τοιαῦτα χορῶν ἀκούοντες—

κείσθω δόρυ μοι μίτον ἀμφιπλέκειν ἀράχνας,

ἡδέως δὲ μεμνημένοι τοῦ εἰπόντος, ὅτι τοὺς ἐν εἰρήνῃ καθεύδοντας οὐ σάλπιγγες, ἀλλ' ἀλεκτρύνες ἀφυννίζουσι. λοιδοροῦντες οὖν καὶ προβαλλόμενοι τοὺς λέγοντας ὡς τρίς ἐννέα ἔτη διαπολεμηθῆναι πέπρωται τὸν πόλεμον, ἔπειθ' οὕτω περὶ παντὸς εἰς λόγους συμβάλλοντες, ἐποιήσαντο τὴν εἰρήνην.—Plutarch, Nicias, chap. 9.

² μάλιστα δὲ ἀπῆλθον εἰδότες τοὺς Λακεδαιμονίους, ὅτε ἐξῆσαν, πρὸς τὴν εἰρήνην μᾶλλον τὴν γνώμην ἔχοντας.—Thuc. v. 13.

³ Ἐνίκησε τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ᾧσται.—Second Argument, *infra*, page xli.

produced upon the stage, when the Peace of which it sang dawned upon the Hellenic world. The Peace of Nicias was concluded in March or April, B.C. 421, immediately after the great city Dionysia in the same archonship of Alcæus¹. It was no mere² five years' truce, savouring of tar, and dockyards, and naval preparations—no mere ten years' truce, savouring of intrigues and political combinations—not even a mere thirty years' truce, to which the hopes of Aristophanes had, four winters earlier, been limited—it was a Peace for fifty years, a term of which few, who had served in the War, could reasonably expect to see the expiration.

Almost immediately after the Peace, a defensive alliance was made between the Athenians and Lacedæmonians, and the prisoners on each side were released.

So ended the first period of the Peloponnesian War, a period which, by way of distinction, was subsequently, from the King who led the Spartan armies at its commencement, called the Archidamian War.

It is said in line 990 of this Play that the Athenians had for thirteen years been languishing for want of Peace. And it was, therefore, at one time contended by Paulmier and others that, inasmuch as the Peloponnesian War did not formally commence until the year B.C. 431, the Play could not have been written until the year B.C. 419 or 418. But this objection assumes that the peace between the Athenian Empire and the Peloponnesian Confederacy had remained undisturbed by any hostilities until the formal commencement of the Peloponnesian War: whereas, in truth, for a period of fully three years before the actual declaration of war on the part of the whole Confederacy, Athens had been incessantly coming into collision with some of its principal members. Not only had the Megarians, by a formal interdict, been excluded from all intercourse with the Athenian empire; but the forces of Athens and Corinth had

¹ Ἀρχεὶ δὲ τῶν σπονδῶν—ἐν Ἀθήναις ἀρχὼν Ἀλκαῖος, Ἐλαφροβολιῶνος μηνὸς ἔκτῃ φθίνοντος.—Αἴται αἱ σπονδαὶ ἐγένοντο τελευτῶντος τοῦ χειμῶνος ἅμα ἡρι, ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν.—Thuc. v. 19, 20.

² Acharnians 188–200.

elashed in open and undisguised conflict, both on the east and on the west coasts of Hellas, at Potidaea on the one side and at Corcyra on the other. No less than ten States had taken part with Corinth in the first expedition to Corcyra; and, when Athens actively interposed in favour of the Coreyraeans, it was felt on all sides that the War was virtually begun. The period which intervened before the Peloponnesian Confederacy, as a whole, could be set in motion against Athens was anything but a period of peace and tranquillity. Thucydides¹ clearly regarded it as a mere prelude to the more formal War: a season of trouble and uneasiness, of broken treaties, of complaints and recriminations, of wars and rumours of wars: the skirmishing which preceded the actual conflict of the great Hellenic powers.

It is, therefore, strictly accurate to say that in the year B.C. 421 the Athenians had for thirteen years been deprived of the blessings of Peace: nor is there any real contradiction, as has been alleged by some, between such a statement as this, and those contained in the *Acharnians* and the *Knights*². *There* the poet is referring to events—the exclusion of the products of Boeotia from the Athenian market, and the flocking of the country population into Athens—which happen to have been almost exactly coincident in date with the formal commencement of the Peloponnesian War. *Here* he is speaking of a state of conflict and disquietude

¹ Thucydides describes the origin of the War in the following manner: ἤρξαντο αὐτοῦ Ἀθηναῖοι καὶ Πελοποννήσιοι λύσαντες τὰς τριακοντοῦτεIs σπονδὰς: and then referring to the Coreyraean and Potidaean conflicts, he adds that they were ostensibly the causes ἀφ' ὧν λύσαντες τὰς σπονδὰς ἐς τὸν πόλεμον κατέστησαν.—i. 23. So in chap. 66, distinguishing between the Corinthians and the entirety of the Confederacy, he says that the Athenians and Corinthians were openly warring against each other, ἀπὸ τοῦ προφανοῦς ἐμάχοντο· οὐ μέντοι ὃ γε πόλεμός πω ξυνερρώγει, ἀλλ' ἔτι ἀνακωχὴ ἦν· ἰδίᾳ γὰρ ταῦτα οἱ Κορίνθιοι ἔπραξαν. And at the close of the first book he describes this preliminary period as a σπονδῶν ξύγχυσις καὶ πρόφασις τοῦ πολεμεῖν.

² In *Acharnians* 890 (B.C. 425) the speaker welcomes a Copaic eel, after a six years' absence. In *Knights* 793 (B.C. 424) the year then current is spoken of as the eighth year that the populace had been dwelling in tubs, and turrets, and crannies.

which had existed for a considerable period prior to such formal commencement.

The correct view was ably and successfully maintained by Petit¹, Gray, and others. And the controversy is now set at rest, and the date of the Play fixed for the year B.C. 421, by the discovery of the valuable chronological notice which forms the concluding portion of the Second Argument (*infra*, page xli), and which was first transcribed by Bekker from the Venetian MS., and published in the year 1829. The last distinguished supporter of Paulmier's theory was Mr. Fynes Clinton, in his "*Fasti Hellenici*," and he, in the Compendium published shortly before his death, acknowledged his error and adopted the correct date. And, indeed, it is surprising that any doubt should ever have been entertained on the subject. The entire Play would have been an anachronism in any other year. Not only do all the incidental historical notices scattered throughout the scenes, the various circumstances of the several Hellenic peoples, and the motives by which they were respectively actuated in the negotiations for Peace, accord with this epoch, and with none other: not only does the general tone of thought suit no other period of the War: but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date. Brasidas and Cleon were dead (they died in the summer of B.C. 422): the Peace was not yet made (it was made in the spring of B.C. 421).

"The Peace" is, in my judgement, the tame² and (if the expression

¹ See Petit's *Miscellanea*, i, chap. viii. His arguments are extracted in Kuster's *Aristophanes*, i, p. 333. See also Gray's *Works*, ii, p. 150.

² It is right to observe that this is by no means the universal opinion. "*Summam hilaritatem*," says C. F. Ranke (*de Vita Aristoph.* § 8), "*a primo initio usque ad finem spectantium animos occupasse credibile est*." "*Quam dulce putas risisse Athenienses*," asks Richter (*Prolegomena*, p. 4), "*Lacedaemoniorum reliquarumque civitatum legatos, hospitem quemque ac peregrinum, cunctos scilicet jamjam pacem gustantes, quum audirent Lacedaemonios quidem laudari tanquam viros propositi tenaces, ἄλκοιρας ἀνδρικῶς, reliquos contra, Argivos, Boeotos, miseros praesertim Megarenses, increpari accusarique tanquam pigros vel perfidos? quam risisse porro*

is allowable) the most un-Aristophanic of all the extant Comedies of Aristophanes. It has little of the inexhaustible merriment, the exuberant vivacity, of his other Plays; and still less of that keen satire, that exquisite wit, that occasional sublimity of sentiment, that grace and elegance of thought and diction, which render his great masterpieces such unrivalled combinations of almost every poetical excellence. The plot is loose and disjointed; an important part of the Parabasis is repeated from one of his earlier plays; and the production of a colossal image of Peace is a somewhat clumsy and inelegant device, and, as such, was justly assailed with ridicule by his able and witty antagonists¹, Eupolis and the comedian Plato.

Yet the Play is not without its own special and characteristic excellences. Its very defects were in some degree occasioned by the all-absorbing importance, at the moment, of the subject with which it was dealing; and by the strong and earnest feelings which that subject was everywhere calling forth. It was the gravity of the crisis in which and for which the Play was written, which, to a certain extent, dulled the vivacity and cramped the vigour of the great comedian. For years he had been labouring in furtherance of peace, and in opposition to the turbulent policy of Cleon; and now that Cleon was no more, the eager anxiety with which men looked for the restoration of peace and goodwill among the Hellenic peoples was almost too serious and too real for the lighthearted raillery and ridicule in which, at all other times, Aristophanes loved to indulge.

The Play breathes throughout a genuine appreciation of, and desire for, the enjoyments of rural life; a yearning such as all true countrymen, pent within the limits of a great city, must at times experience for "the fragrance of their old paternal fields." Few country scenes of antiquity have received more hearty commendation, in modern times, than the

plausuque probasse, quum viderent pacis res, pio quidem sed supra modum hilari et petulanti animo, vota sacraque fieri?"

¹ *κωμωδεῖται* [ὁ Ἀριστοφάνης] ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα· *Εὐπολὶς* *Ἀντολύκος*, Πλάτων *Νίκαις*.—Schol. on Plato's *Apology*, 19 C.

second instalment of the Parabasis of this Play; "ou l'on respire," says M. Pierron, "une des plus fraîches senteurs de la campagne." "Je demande," asks M. Fallex, "s'il y a rien de plus gracieux que les scènes ravissantes de la *Paix*, d'où s'exhale je ne sais quel parfum d'idylle antique."¹

And the Play abounds also, like all the writings of Aristophanes, with genuine kindly Panhellenic sentiments, occasionally rising, amidst all the burlesque with which they are surrounded, into a strain of almost solemn and pathetic dignity, as in that beautiful address to Peace which may be called the Consecration hymn.

It is a serious defect in the constitution of the plot that the Play naturally divides itself into two distinct sections, differing from each other in purpose, in character, and even in locality. The first half of the Play represents the Recovery of Peace from the celestial abodes: the second exhibits the festivities and social enjoyments which welcome her restoration to the earth. The Parabasis separates the two sections.

The first half of the Play, at times, almost assumes the character of a didactic historical poem, and becomes a most interesting supplement to and illustration of the graver history of the Peloponnesian War. The harmony which exists in all substantial points between the statements of Aristophanes and those of Thucydides is only rendered more valuable from the circumstance that the writers are regarding the same events from totally different points of view. The historian records accomplished events: the poet, for a moment, lifts the veil and gives us a glance at the same events whilst yet in the process of accomplishment, an instantaneous but complete and vivid glimpse of the underlying forces, of the

¹ Théâtre d'Aristophane par Eugène Fallex, vol. i, pp. 6, 254. I take this opportunity of acknowledging my obligations to M. Fallex (who has translated many passages of Aristophanes with the accuracy of a scholar and with the elegance and vivacity which befit a countryman of Molière) for the extremely kind and courteous manner in which he permitted me to enrich this volume with the scenes which he has translated from the Peace in his charming little work. I must also thank Dean Milman for allowing me to cite in the Appendix his version of the Parabasis.

hopes, the fears, the suspicions, the doubts, the rivalries, which were co-operating in their formation. The poet writes of the ever-shifting panorama before his eyes, whilst the waves are yet in motion, the wind perpetually changing, and it is all uncertain what the results may be. The historian records the results when they have passed into the irrevocable domain of fact, when the winds are laid, and the waves have again settled down into a state of calm and motionless tranquillity. So much the more striking is the accord which we everywhere find between the light offhand touches of Aristophanes, and the well-considered judgments of Thucydides; and that, not merely when they are treating of actual events, or estimating the conduct and character of individuals, but also when they are tracing the various dispositions and tendencies of the several Hellenic States.

The historical portion of the Play terminates with the commencement of the Parabasis: the social scenes which follow, though censured¹ as not directly advancing the action of the piece, yet exhibit much more of that genial and mirthful pleasantry, which is one distinguishing characteristic of Aristophanic Comedy.

"The Peace" of Aristophanes was placed second at the Great Dionysia: the prize was awarded to "The Flatterers" (Κόλακες) of Eupolis, and "The Clansmen" (Φράτορες) of Leucon was placed third.

The Flatterers of Eupolis² appears to have fully deserved the victory which it obtained. It was one of those vigorous outbursts of bitter indignant satire for which that great poet was distinguished among his contemporaries: its object being Callias, the brother-in-law of Alcibiades, and the wealthiest Athenian of his day, a voluptuary who squandered his colossal fortunes with profuse and reckless extravagance upon every kind of luxury and sensual pleasure, and who was attended wherever he

¹ Schlegel, Lectures on Dramatic Art; Müller, Literature of Greece.

² See Meineke, Hist. Crit. i. 130-7; Fragm. Com. ii. 484-98; v. lxxviii. See also Schneider's Dissertation de Convivii Xenophontei tempore, personis, et argumento.

went by a crowd¹ of fawning sophists, poets, rhetoricians, and other sycophants and parasites. These formed the Chorus of the Play, and were described as men whom neither fire nor sword could keep from their patron's table². Meineke cites from Maximus Tyrius (Diss. xx, section 7) the statement that *Καλλίαν ἐν Διονυσίοις ἐκωμῶδει Εὐπολις, ιδιώτην ἄνδρα ἐν συμποσίοις κολακευόμενον, ὅπου τῆς κολακείας τὸ ἄθλον ἦν κύλικες καὶ ἐταῖραι καὶ ἄλλαι ταπειναὶ καὶ ἀνδραποδώδεις ἡδοναί*, and refers to this practice the nineteenth fragment of the Play—

*φοροῦσιν ἀρπάζουσιν ἐκ τῆς οἰκίας
τὸ χρυσίον, τὰργύρια πορθεῖται.*

The Comedy was much esteemed by ancient critics, and more than thirty fragments of it have survived to our own times.

Little is known of the dramatic writings of Leucon. Meineke³ cites but three quotations from, or rather perhaps references to, his comedies; and all three belong to this play of the Clansmen.

In one point the three Comedies seem to have concurred: the Flatterers, the Peace, the Clansmen alike contained an attack upon the greedy and fawning character of the tragedian⁴ Melanthius.

The first of the Arguments prefixed to this Play contains the following statement:—"Aristophanes is said in the didascalie to have exhibited an *Εἰρήνη* on two⁵ distinct occasions: it is uncertain, therefore, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come down to us. Crates, however,

¹ Even Gorgias, Prodicus, and Protagoras are said to have swelled his train of flatterers, and the latter was certainly lashed by Eupolis in the *Κόλακες*.

² *οὓς οὐ πῦρ, οὐ σίδηρος, οὐδὲ χαλκὸς εἶργει μὴ φοιτᾷν ἐπὶ δειπνον.*—Fragm. iii. Meineke.

³ See Meineke, *Hist. Crit.* i. 217; *Fragm. Com.* ii. 749.

⁴ Aristophanes assails him in the *Peace* 801–18 and 1009–1015. On the former passage the Scholiast says *Καὶ πολὺ μᾶλλον ἐν τοῖς Κόλαξιν Εὐπολις αὐτὸν ὡς κίμαιδον διαβάλλει καὶ κόλακα*: whilst Athenaeus viii, chap. 30, speaking of Melanthius, tells us, *κωμωδοῦσι δ' αὐτὸν ἐπὶ ὀψοφαγία Λεύκων ἐν Φράτορσιν, Ἀριστοφάνης ἐν Εἰρήνῃ, Φερεκράτης ἐν Περᾷ*· ἐν δὲ τοῖς Ἰχθύσιν Ἀρχιππος τῷ δράματι ὡς ὀψοφάγον δήσας παραδίδωσι τοῖς ἰχθύσιν ἀντιβρωθησόμενον.

⁵ δις, as I venture to correct the Argument. See the note *infra*, p. xxxviii.

recognized two plays, writing thus : *at all events in the Acharnians, or in the Babylonians, or in the second Peace*. And, indeed, there are many scattered passages cited as from the Peace which are not to be found in the existing Play.”

This is, I believe, the only passage in the whole range of ancient literature in which any allusion is made to a second Play of the same name as the present : and on this passage we may fairly make the following observations :—

(1). That beyond twice recording the success Ἀριστοφάνους Εἰρήνη, the didascaliae would probably give no information on the subject.

(2). That the writer of the Argument had certainly never seen any second Peace.

(3). That Eratosthenes had certainly never seen any second Peace, and had no grounds, excepting such as were furnished by the entries in the didascaliae, for suspecting that such a Play had ever in fact existed.

(4). That the language attributed to Crates does not by any means necessarily imply that he had ever seen any second Peace ; and, indeed, it is highly improbable that he should have been acquainted with a Play, the very existence of which had escaped the investigation of so learned and industrious a student as Eratosthenes.

(5). That the passages to which the author of the Argument refers must have been invariably cited as from the Peace *simpliciter*, and cannot in any instance have been cited as from the second Peace *eo nomine*.

(6). That the old grammarians, citing passages from memory, are constantly referring them to the wrong play ; and therefore the mere fact that passages, cited as from the Peace, are not to be found in the existing Play, raises little or no presumption of the existence of another play of that name.

The fragments of Aristophanes have been collected by Canter, Coddæus, Brunck, Dindorf, and Bergk ¹. Their united researches have

¹ The collection of Aristophanic fragments contained in Meineke's *Fragmenta Comicorum Graecorum* was contributed by Theodore Bergk.

brought together six passages only cited as from the Peace, and not found in the existing Play. Of these six fragments, one is from Pollux, one from Stobaeus, one from Suidas, and the remaining three from Eustathius. The earliest of these writers lived centuries after the time of Eratosthenes; and it is very unlikely that they should have seen the play which the research of that great scholar was unable to discover: and even had they done so, it is absolutely incredible that after the doubts expressed by Eratosthenes (with whose works they were well acquainted) they should have invariably spoken of it simply as the Peace, without ever in any way distinguishing it from the more celebrated Play of that name, which had always been well and familiarly known.

Let us now examine seriatim the six passages in question:—

I.

The first is found in Pollux x, Segm. 188, where it is said, Ἐν γούν τη Ἀριστοφάνους [Εἰρήνη γέγραπται]

τὴν δ' ἀσπίδα
ἐπίθημα τῷ φρέατι παράθεσ εὐθέως.

The words Εἰρήνη γέγραπται are omitted in some of the MSS. of Pollux; and whether they are due to Pollux himself or to some copyist, it is, I think, highly probable that the reference intended is to the existing Play, the writer recollecting that, towards the close of the Comedy, Trygaeus does in truth recommend the conversion of the shield to certain domestic purposes, though a well-cover is not among them.

II.

Stobaeus (Florilegium, Tit. lvi, ed. Gaisford) cites the two following passages in commendation of the art of husbandry:—

(1) Ἀριστοφάνους Εἰρήνης.

A. Τοῖς πᾶσιν ἀνθρώποισιν εἰρήνης φίλης
πιστὴ τροφὸς, ταμία, συνεργὸς, ἐπίτροπος,
θυγάτηρ, ἀδελφή· πάντα ταῦτ' ἐχρήτό μοι.

B. Σοὶ δ' ὄνομα δὴ τί ἐστιν; A. ὦ, τι; Γεωργία.

(2) ὃ ποθευὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
ἄσμενός σ' ἰδὼν προσειπείν βούλομαι τὰς ἀμπέλους.

The second passage is vv. 556, 557, of the existing Play. And it has been suggested with great probability that the heading *Ἀριστοφάνους Εἰρήνης* has been accidentally misplaced, “*qui plurimorum*,” says Dindorf¹, “in Stobaeo fons errorum fuit,” and that the first passage is really taken from the *Γεωργοὶ* (Farmers) of Aristophanes.

III.

The next passage is gleaned from Suidas, who explains *τῆμερος* to be *ὁ σημερινός· καὶ ἔστι τεταγμένον ἐπὶ σώματος. τὸ δὲ τῆμερον ἐπὶ χρόνου λέγεται, καὶ ἐν Εἰρήνῃ*

Ἰὼ Λακεδαῖμον τί ἄρα ποιήσει (πείσει) τῆμερα;

Here we can fortunately at once detect and rectify the error; for Suidas is but transcribing the Scholiast on *Clouds*, 699, where the line is cited as being not *ἐν Εἰρήνῃ* but *ἐν Ὀλκάσῳ* (a play of a kindred character, see the second Argument *infra*, p. xli). The transcriber was no doubt misled from thinking of the exclamations of War in lines 243, &c., of this play.

IV.

Eustathius, Comment. on *Il.* x. 249, speaking of the word *ἀνείν*, says *δηλοῖ τὸ πτίσσειν ὡς Ἀριστοφάνης ἐν Εἰρήνῃ δηλοῖ. The word ἀνείν or αἰνεῖν does not occur in the Peace, but it seems to have been used in the Γεωργοί. See Bergk's note on Fragm. ix of the Γεωργοὶ in Meineke's collection.*

V.

In the same Commentary, xxiii. 123, Eustathius, explaining the word *φῖτυ*, says *δηλοῖ φυτόν ἢ φύτευμα, ὡς Ἀριστοφάνης ἐν Εἰρήνῃ. Πόθεν τὸ φῖτυ; τί τὸ γένος; τίς ἡ σπορά;* This would seem to be a correct reference to line 1164 of the present Play; the verse which follows in Eustathius being cited from some other play, the name of which has accidentally dropped out.

¹ De Aristophanis Fabularum numero et nominibus, vol. ii, p. 505. See, however, Ranke's larger treatise, de Vita Aristophanis, Lipsiae, 1846, sec. 28.

VI.

In the Commentary on Od. vii. 120, Eustathius says, Ἀριστοφάνης ἐν Εἰρήνῃ σεμνύνων τὰς Ἀθήνας, μαρτυρεῖ ὡς διηγεκέις ἐκεῖ αἱ ὀπῶραι. This is certainly an error: Eustathius should have said ἐν Ὠραῖς, not ἐν Εἰρήνῃ. "Ὅτι ἐν ταῖς Ἀθήναις διηγεκέις ἦσαν αἱ ὀπῶραι πᾶσαι, μαρτυρεῖ Ἀριστοφάνης ἐν Ὠραῖς, says Athenaeus xiv, chap. 68. See also Id. ix, chap. 14¹. Even Bergk² admits that this passage cannot be claimed for the second Εἰρήνῃ. Indeed, it is simply incredible that Eustathius, who flourished in the twelfth century *after* Christ, should be familiarly citing under the name of the Peace, that comedy of which the vast research and prodigious learning of Eratosthenes could in the third century *before* Christ detect no traces whatever.

On the whole, therefore, we must, I think, come to the conclusion that if any such play as the second Εἰρήνῃ ever existed, it had ceased to exist, at all events under that name, before the time of Eratosthenes, and we have no more materials than he had for deciding what was the exact meaning of that entry in the didascalie whereby it appeared that Aristophanes had, on two distinct occasions, exhibited a Comedy under the name of the Peace. Did he exhibit the same play twice? or did he really write a second Play of that name?

Any answer which we may give to these questions must, of course, be of a purely conjectural character; but to me it seems extremely improbable that the present Play should have been produced on the stage a second time. It was written for the particular crisis which was occurring in B.C. 421, and would have lost all its point and piquancy when repeated on any subsequent occasion. Moreover it did not pretend to any very special merits, was not greatly successful at its first appearance, and had been made a subject of ridicule by the poet's contemporaries. On the other hand, it is in no way improbable that Aristophanes should, at some later epoch, have endeavoured to work out in a happier vein and with

¹ The passage referred to is that of which the two first lines are cited and translated in my note on line 577 of this Play.

² Meineke, Com. Fragm. ii. 984.

improved execution the general conception embodied in this Comedy, omitting the devices which had been censured for their extravagance or impropriety, and adapting the incidents of the drama to the altered circumstances of the times. And if he retained his *Χορὸς γεωργῶν*, he would be likely enough to have followed his usual practice of naming the Play from the Chorus (as is the case in eight out of his eleven extant comedies), so that the second *Ειρήνη* would, for distinction's sake, be also called the *Γεωργοί*, or the Farmers. And since we know that Aristophanes¹ did in fact write a comedy under that name, and since the fragments of it which still remain do in fact bear in many points a singularly close resemblance to the Play before us, there is nothing unreasonable in the conjecture (and, of course, it is merely a conjecture) that the Play, which when acted bore the same name as the present, is that which was afterwards called by the distinctive appellation of the *Γεωργοί*.

Fritzsche, in one² of those instructive Aristophanic tracts in which he was accustomed to pour out upon every subject which came in his way

¹ Plutarch (Nicias, chap. 8), speaking of the affair at Pylus, says that the conduct of Nicias in yielding the command of the army to Cleon was made the subject of much censure, and he adds, *σκόπτει δ' αὐτὸν εἰς ταῦτα πάλιν Ἀριστοφάνης ἐν μὲν Ὅρῳ οὕτω πως λέγων—*

*καὶ μὴν μὰ τὸν Δι' οὐχὶ νυστάζειν γ' ἔτι
ᾧρα ὅστιν ἡμῖν οὐδὲ μελλονικίαν.—* (639, 640.)

ἐν δὲ Γεωργοῖς ταῦτα γράφων—

(A). Ἐθέλω γεωργεῖν. (B). εἴτα τίς σε κωλύει;

(A). Ὑμεῖς. ἐπεὶ δίδωμι χιλίας δραχμὰς
ἐάν με τῶν ἀρχῶν ἀφήτε. (B). δεχόμεθα·
δισχίλια γάρ εἰσι σὺν ταῖς Νικίου.

From this passage Süvern (Essay on the *Γῆρας*, p. 172 in Hamilton's translation) and Bergk (Meineke, Com. Fragm. ii. 985) infer that the *Γεωργοί* "must have been exhibited about the time of the Knights." But it would surely have been more reasonable to infer that it was exhibited about the same time as the *Birds*. And in fact I believe that in both plays Aristophanes is primarily referring to the extreme backwardness and reluctance displayed by Nicias in regard not to the Sphacterian enterprise, but to the Sicilian expedition. Such, at all events, is the explanation given of the lines in the *Birds* by the Scholiast there, by Suidas, and by all the commentators of authority. This would place the *Γεωργοί* about seven years later than the Peace.

² De Daetalsibus Aristophanis Commentatio, Lipsiae, 1831, p. 131, note 71.

a copious flood of learning and acuteness, not always guided by sound judgement, made the following observations on the fourth of the above-mentioned passages:—"Eustathius de αἴνειν disserens p. 801 δηλοῖ δὲ τὸ πλίσσειν inquit ὥς Ἀριστοφάνης ἐν Εἰρήνῃ δηλοῖ. Etiam hic locus Brunckii Dindorfique¹ praeclaram diligentiam latuit. Pertinet ad hexametrum (Pollux x. 187) quem jam Brunckius e Γεωργοῖς exemptum esse intellexit Μή μοι Ἀθηναίους αἶνειτ' ἣ μολγοὶ ἔσσονται. — Nimirum jam veteres eam Comici fabulam quae plerumque Γεωργοὶ appellatur, Εἰρήνης etiam nomine inscripserunt, Eustathius ipse p. 1291, Crates, Stobaeus, Pollux. Verissime. Etenim Γεωργοὶ fabula nihil aliud fuit quam Pacis ejus quae aetatem tulit editio altera, id quod mox alibi certis argumentis demonstrabo." I am not aware that Fritzsche ever resumed this hastily conceived idea, or fulfilled the promise which he made at the close of the foregoing passage. And Bergk, although in his treatise² on the Remains of the Old Comedy he was inclined to adopt the idea, yet subsequently, in his Collection³ of Aristophanic fragments, treated it as altogether without foundation. To me it seems in the highest degree improbable that the grammarians in question should have *intentionally* cited the Γεωργοὶ, as Fritzsche supposes them to have done, under the simple name of the Peace: I believe that it was by a mere unintentional oversight that the six passages, which we have been considering, were attributed to the Peace, and that the Peace from which they were *supposed* to come was, in fact, the existing Comedy of that name. But I think it not unlikely that Aristophanes did write a second Play on the same subject, which was acted under the same name; but which, long before the time of

¹ The reader must understand that from Fritzsche's pen a compliment to Dindorf is merely ironical. His usual language as regards Dindorf constantly transgresses the limits of courteous criticism. Thus, in his note to Thesm. 225, complaining that Dindorf had omitted line 273 of the Peace ("optimum senarium dummodo sententiam intellexeris"), he adds, "Quod si ille in instituto persistens omnes poetarum Graecorum versus qui ei justo obscuriores videbuntur expunget, magnopere vereor ne postremo perexiguam partem quum reliquorum tum ipsius Aristophanis nobis relinquare cogatur."

² De Reliquiis Comoediae Antiquae, p. 323. ³ Meineke, Com. Fragm. ii. 1066.

Eratosthenes, either was altogether lost, or had assumed and was passing under a different title ; and, if the latter view be correct, I know of no play with which we can so reasonably identify it as we can with the *Γεωργία*.

Little or nothing has been done, since the commencement of this century, to assist in a right understanding of the Peace of Aristophanes. The notes of Bothe and Richter, the only two editors who have attempted at any length to explain it, are of very moderate value ; and we are still for all practical purposes left to the old commentaries of Florent Chretien, Bergler, and Brunck. The Play has, however, largely participated in the general improvement of the Aristophanic text, which resulted from the collation of the Ravenna and Venetian MSS.

In the present edition, the first complete edition of the Peace which has ever been published by an Englishman, I have endeavoured to adhere more closely than has hitherto been done to the reading of those two excellent MSS. The various readings and conjectures are collected at the end of the Play ; whilst in the notes which are subjoined to the text, I have attempted to bring out the purpose and meaning of the poet, to illustrate the historical bearings of the Comedy, and to explain such phrases and passages as seemed to require an explanation, carefully distinguishing, in every instance, whatever I have borrowed from previous writers. The translation, though generally literal, is not uniformly so : it is designed to be readable as a whole, without reference to the original Greek : and I have not hesitated to sacrifice strict verbal accuracy whenever such a course seemed desirable for the carrying out of that primary object. The translation retains the anapaestic, trochaic, and iambic measures, the heroic hexameters, and the other familiar metres of the original. And in one instance, vv. 775-818, I have endeavoured to reproduce with exactness a more complicated Choral system, but the attempt was not so successful as to encourage a repetition.

3, OLD SQUARE, LINCOLN'S INN,

September, 1866.

SUPPLEMENTARY NOTE TO THE PRESENT EDITION

IN 1866, when the first edition of this work was published, no Comedy of Aristophanes had received less attention than the present; but during the last half-century no Comedy has received more. Not only have there been twelve editions published, eight by English, and four by foreign, scholars; there have also been numerous separate dissertations and discussions, principally on the subject of the machinery employed, and the manner in which Trygaeus was transported from the earth to the Palace of Zeus in heaven. On this subject some very strange theories have been advanced. That Trygaeus was raised aloft by the machine called the crane, *γέρανος*, is common ground. But one contends that after ascending to a certain height he is brought down again to his own house which has meanwhile been transformed into the house of Zeus. Another conceives that the house of Trygaeus is represented at one end of the stage, and the house of Zeus at the other, and that the crane lifts him up from his own house, swings him through the air and drops him at the house of Zeus. And others devise other equally strange and wonderful theories. They all unite in ignoring the *ἐξώστρα*, a machine which seems to play in this Comedy a very similar part to that which it afterwards played in the *Thesmophoriazusae*. See the Commentary on *Thesm.* 277. In the latter Play the scene at the opening is laid before the house of Agathon, and so it continues until line 276 when by means of the *ἐξώστρα* the *Thesmophorium* is pushed forward, *ὠθεῖται τὸ ἱερὸν*, and fills the entire stage, so that the house of Agathon with the original scene is completely blotted out, and does not reappear throughout the Play. Here the scene at the opening is laid before the house of Trygaeus and so it continues until line 173 when, Trygaeus having been hoisted up to a height sufficient for the action of the *ἐξώστρα*, a large platform is pushed forward, *ὠθεῖται*, underneath him so that he and his beetle at once find

themselves resting upon it. This platform fills the entire stage, so that the house of Trygaeus with the original scene is completely blotted out, and does not reappear until after the Parabasis, when by the action of the *ἐξώστρα* the platform is drawn in again, and the original house and scene become visible once more. The exclamation of Trygaeus to the *μηχανοποιὸς*, line 174, is occasioned by the action not of the crane, but of the *ἐξώστρα*, the sudden protrusion of the great platform just underneath him being enough to alarm the most courageous man and beetle. This platform or upper stage, as it may be convenient to call it, is, as in the Thesmophoriazusae, of exactly similar dimensions to the original or lower stage, and has for its background the Palace of Zeus. Trygaeus and his beetle therefore, so soon as they rest upon it, are immediately in front of the Palace-doors, out of which come, first Hermes, and then War and his attendant. Henceforth, until the Parabasis, the action of the Play proceeds on this upper stage, and the original scene with the house of Trygaeus is alike out of sight and out of mind. It is here that War is preparing to pound all the Hellenic cities in his mighty mortar; here is the pit into which Peace has been cast; and out of which the Chorus, with the aid of Trygaeus and Hermes, at length succeed in bringing her once more to sight. The Chorus is composed exclusively of Attic (possibly even of Athmonian) farmers; for the notion that the Argives, Boeotians, Megarians, and Lamachus who are in turn upbraided for not giving due assistance to the work are actually represented in the theatre, either as forming part of the Chorus or as supernumeraries, is altogether fanciful and inadmissible. These farmers must pull by means of ropes falling from the upper stage to the orchestra, if indeed they really pull at all and are not rather here, as elsewhere, substituting for real action mere dancing and gesticulation in the orchestra ¹. But somehow or other Peace

¹ Owing to our ignorance of the internal arrangements of the Athenian theatre, it is impossible to explain satisfactorily the term *εἰσιόντες* in line 427. But when we remember that the dances in the orchestra are taken as representing and as equivalent to—in the Thesmophoriazusae, the careful peregrinations of the women, up and down, through every tier of the auditorium, and—in the Frogs, the march

reappears, accompanied by her two handmaidens, Harvesthome and Mayfair. The two handmaidens are represented by Choregic actors, and just as the Parabasis is about to commence they depart with Trygaeus by the masked staircase into the interior of the theatre, reappearing with him, when the Parabasis is over, on the lower stage. It must be remembered that Trygaeus does not descend directly from the upper to the lower stage; it would indeed have been impossible for him to do so. Peace is not represented by any actor; she is merely a colossal statue, and it seems as though only her head and bust¹ appear above the upper stage. No remarks are made upon her person as upon those of Harvesthome and Mayfair; and her lips could not have approached the ear of Hermes had she and he been standing on the same level. Trygaeus had ascended from the lower to the upper stage by means of his beetle, and it is no wonder that he cannot tell how he is to descend again; but instructed by Hermes, he finds a staircase which takes him into the interior of the theatre, behind the scenes.

Speaking generally, the actors confine themselves to the stage, and the Chorus to the orchestra. But in the preceding Comedy, the Wasps, Aristophanes did what no man had ever done before (τοῦτο οὐδέ τις πω πάρος δέδρακεν) by making his protagonist descend into the orchestra, and “lead out the Chorus, dancing, at the ending of the Play.” And in the present Comedy he seems to have introduced the converse novelty by making the

of the Iacchus-procession from the Temple in Athens to and beyond the Cephissus, it seems most probable that here too they were taken as representing and as equivalent to the actual labour of hauling up the Goddess.

¹ I suspect that this was in reality all that there was of her. She does not seem to have appeared again after the Parabasis. It is true that the word *ταύτην* in line 923 may seem to imply her presence; but this may have been explained by a gesture. When Trygaeus re-enters with Harvesthome and Mayfair, the servant though full of curiosity about *them* makes no allusion to the statue of Peace which, if present, must have been a far more conspicuous object; and had such a statue been visible during the dedication festivities, Hierocles must have known at once who was the object of worship, and could not have put the question *τίς ἡ θυσία ποθ' αὐτῇ καὶ τῷ θεῶν*; and again *στὰρ δὲ θύει' οὐ φράσεται*;

Chorus ascend to the stage and carry out the protagonist and his bride at the ending of the Play. One Semichorus seems to have left the orchestra after line 1316, and to reappear after line 1328 carrying Harvesthome from the house into which she had entered (after line 855) for the purpose of taking her bridal-bath. The other after line 1340 climbs up to the stage and raises Trygaeus aloft, the two processions finally leaving the theatre side by side for the nuptial festivities.

I observed in the original Introduction that "the Play abounded with genuine kindly Panhellenic sentiments, occasionally rising, amidst all the burlesque with which they are surrounded, into a strain of almost solemn and pathetic dignity, as in that beautiful address to Peace which may be called the Consecration Hymn." But this point is brought out more fully and more clearly by Mr. Sharpley in the Introduction to his excellent edition of the Peace, from which I take the liberty of borrowing the remarks which follow :—

"The poet makes it plain from the first that the mission of Trygaeus is undertaken on behalf of all the Greeks, *ὑπὲρ Ἑλλήνων πάντων* (93), *Ἑλλήνων περὶ ἀπαξ᾽ πάντων* (105). Prayers for the future and regrets for the past alike have regard to Hellas, not to Athens. Thus in line 435 we find

σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν
"Ἑλλησιν ἄρξαι πᾶσι πολλῶν κἀγαθῶν,

in 1320

κἄπευξαμένους τοῖσι θεοῖσιν
διδόναι πλοῦτον τοῖς Ἑλλησιν,

and in 646 ἡ δ' Ἑλλὰς ἂν | ἐξερημωθείσ' ἂν ὑμᾶς ἔλαθε. In line 292 when the Chorus are summoned, the call is *ὦνδρες Ἑλληγες*, altered ten lines below to the more expressive and sentimental address *ὦ Πανέλληνες*—a word sadly rare in our extant Greek literature. But the climax of lofty patriotism is reached in that wonderful cry,

μίξον δ' ἡμᾶς τοὺς Ἑλληνας
πάλιν ἐξ ἀρχῆς φιλίας χυλῶ
καὶ συγγνώμῃ τινὶ πρᾶστέρα
κέρασον τὸν νοῦν (996-9)

—words which, in a different key, breathe the spirit of Panhellenism as nobly as does the Aeschylean battle-cry at Salamis."

No poetical translation of the Peace had been published previously to the year 1866 ; but since then we have had (1) a translation by Leonard Hampson Rudd in 1867 ; (2) a translation of considerable parts of the Play by the Right Honourable John Hookham Frere, published in 1872 after Mr. Frere's death ; and (3) a very lively and enjoyable translation published in 1910 by Mr. R. F. Patterson.

In the Commentary, as now arranged, the notes which are new are distinguished from those which are old by being placed in brackets < >¹. This has been done for several reasons :

(1) Many remarks which were strictly accurate in 1866 would not be accurate now. To take one example. It is stated in the note on line 153 that "all the Commentators" take *βουκολήσεται* in the sense of *ἐξαπατήσεται*. They had in fact all done so up to that time, but many if not most of the subsequent Commentators share the view put forward in that note. It seemed therefore desirable to make it clear that the statement in question belongs to the edition of 1866 and not to that of 1912.

(2) Again, subsequent Commentators have frequently arrived at the same conclusions as those which were advocated in the previous edition, and have naturally expressed them in very similar language. I have always tried to be scrupulously honest in acknowledging my obligations to my predecessors, but if it were supposed that those conclusions were advocated in this edition for the first time, I might seem to have borrowed without acknowledgement from Commentaries which in reality were subsequent to my own.

(3) Some of the remarks in the earlier edition have been very strangely, though of course quite unintentionally, misstated. Here again I will give one example. In my note on line 1014 *τὰς ἐν τεύτλοισι λοχεομένας* I said "In the Medea of Melanthius, from which this and the preceding line are borrowed, the phrase may have been *τὰς ἐν Κόλχοισι λοχεομένας*." That is all. But Herwerden in *his* note on the passage after giving his own

¹ Of course many of the notes in brackets are merely the old notes altered.

view proceeds to say "Postea vidi Rogersium coniecisse personatum Creontem dixisse; ἀποχρηωθείς τᾶς ἐν Κόλχοισι λοχευομένης. Sed enim nec aptum foret participium praesens pro praeterito, nec Creon hercle Medeam, quam ob interfectos et liberos et recens nuptam Creusam pessime oderat, potuit desiderare." Herwerden mentions that he had been unable to obtain my edition, and, apparently, his only knowledge of it was derived from the friendly quotations in Mr. Paley's notes. But neither in my notes nor in Paley's is there the slightest justification for the remark that the words are conjectured to have been spoken *by Creon*. It never occurred to me to consider who the speaker may have been, or even what was the special subject of the "Medea" of Melanthius; it may have turned on incidents totally distinct from those of the "Medea" of Euripides, for there was more than one tragedy in the life of Medea. I should not like it to be supposed that I made so ridiculous a suggestion in the earlier edition and suppressed it in the present, possibly, it might be conjectured, in consequence of Herwerden's criticism.

The same distinction between what is old and what is new is made in the notes to the first and second Greek Arguments; but it did not seem necessary to extend it to the Appendix.

EASTWOOD, STRAWBERRY HILL,

June, 1912.

ΥΠΟΘΕΣΕΙΣ

I¹.

Ἦδη τῷ Πελοποννησιακῷ πολέμῳ κεκμηῶτας² τοὺς Ἀθηναίους καὶ τοὺς σύμπαντας Ἑλλήνας Ἀριστοφάνης ἰδὼν, (ικανὸς γὰρ διυππεύκει πολεμούντων αὐτῶν χρόνος,) τὸ δράμα συνέγραψε τοῦτο, προτρέπων τὰς πόλεις καταθέσθαι μὲν τὴν πρὸς αὐτὰς φιλονεικίαν, ὁμόνοιαν δὲ καὶ εἰρήνην ἀντὶ τῆς πρότερον ἔχθρας ἐλέσθαι. παρεισάγει τοίνυν γεωργὸν, Τρυγαῖον τοῦνομα, μάλιστα τῆς εἰρήνης ἀντιποιοῦμενον· ὃς, ἀσχάλλων ἐπὶ τῷ πολέμῳ, εἰς οὐρανὸν ἀνελθεῖν ἐβουλεύσατο πρὸς τὸν Δία, πειυσόμενος παρ' αὐτοῦ δι' ἣν αἰτίαν οὕτως ἐκτρίβει³ τὰ τῶν Ἑλλήνων πράγματα, τοσοῦτον ποιήσας πόλεμον αὐτοῖς. ὃν δὴ, διαποροῦντα τίνα τρόπον τὴν εἰς οὐρανὸν πορείαν ποιήσει⁴, παρεισάγει τρέφοντα κύνθαρρον, ὡς ἀναπτησόμενον εἰς οὐρανὸν δι' αὐτοῦ, Βελλεροφόντου δίκην. προλογίζουσι δὲ οἱ δύο θεράποντες αὐτοῦ, οἷς καὶ ἐκτρέφειν προσετέτακτο τὸν κύνθαρρον, δυσφοροῦντες⁵ ἐπὶ τοῖς αὐτοῦ σιτίοις. ἡ δὲ σκηνὴ τοῦ δράματος ἐκ μέρους μὲν ἐπὶ τῆς γῆς, ἐκ μέρους δὲ ἐπὶ τοῦ οὐρανοῦ. ὁ δὲ Χορὸς συνέστηκεν ἐκ τινῶν ἀνδρῶν Ἀττικῶν γεωργῶν.

Φέρεται⁶ ἐν ταῖς διδασκαλίαις⁷ δεδιδαχῶς Εἰρήνην δις ὁ Ἀριστοφάνης.

¹ This Argument is found both in the Ravenna and in the Venetian MSS. It is given too in almost all the editions from that of Aldus downwards. (It is the only Argument given by R. for this Comedy, and, except that I have substituted ἐκτρίβει for ἐκτρέχει and δις for ὁμοίως, it stands in that MS. exactly as it stands in the text. It is also found in F. from which, or from some similar MS., Musuro appears to have taken it.)

² <κεκμηῶτας. κεκμηκότας V.>

³ <ἐκτρίβει. The MSS. have ἐκτρέχει which I have altered into ἐκτρίβει. Kuster introduced ἐκτρίχει.>

⁴ <ποιήσει. ποιήσοι V.>

⁵ <δυσφοροῦντες. δυσφοροῦντος V.>

⁶ φέρεται. φαίνεται V.

⁷ Both R. and V. read ἐν ταῖς διδασκαλίαις δεδιδαχῶς Εἰρήνην ὁμοίως ὁ Ἀριστοφάνης. Every editor without an exception has interpolated before δεδιδαχῶς

ἄδηλον οὖν, φησὶν Ἑρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν, ἢ ἑτέραν καθήκεν ἥτις οὐ σώζεται. Κράτης μέντοι δύο οἶδεν δράματα γράφων οὕτως· “ἀλλ’ οὖν γε ἐν τοῖς Ἀχαρνεύσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἑτέρᾳ Εἰρήνῃ.” καὶ σποράδην δέ τινα¹ ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν φερομένη οὐκ ἔστιν.

II².

Τρυγαῖος, ἄγροικος πρεσβύτης Ἀθήνησιν, ὀχούμενος ἐπὶ κανθάρου ὑπὲρ τῆς Ἑλλάδος εἰς τὸν οὐρανὸν ἀναφέρεται³. γενόμενος δὲ κατὰ τὴν τοῦ Διὸς οἰκίαν, ἐντυγχάνει τῷ Ἑρμῇ, καὶ ἀκούει⁴ ὅτι, μετοικησαμένων τῶν θεῶν εἰς τὰ τοῦ οὐρανοῦ ἀνωτάτω διὰ τὴν τῶν Ἑλλήνων ἀλληλοκτονίαν, ἐνοικησάμενος ὁ Πόλεμος εἰς ἄντρον τὴν Εἰρήνην εἵρξας λίθους ἐπιφορήσειε, καὶ νῦν μέλλει τὰς πόλεις ἐμβαλὼν ἐν θυεῖᾳ τρίβειν. καὶ

the words καὶ ἑτέραν, (and this is now found to be the reading of F., but it is clearly incorrect). It would hardly be sense to say “According to the dramatic lists, Aristophanes exhibited a *second* Εἰρήνη. It is *therefore* uncertain whether he exhibited the same Play a second time, or produced a *second* which has not come down to us.” The error is, I think, to be sought in the word *ὁμοίως* for which I have ventured to substitute *δὲ*. *Δὲ* might easily have been mistaken for *μς*, the old abbreviated form of *ὁμοίως* (see Gaisford in Etymol. Magn. s. vv. *κῶλα*, *ναῦς*, *σύμβολα*), which has given occasion to innumerable errors. The meaning will then be clear. “Aristophanes is stated in the dramatic lists to have exhibited an Εἰρήνη on two distinct occasions; it is uncertain then, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come

down to us.” (Some subsequent editors have omitted the words καὶ ἑτέραν. Dindorf in his Oxford edition of the Scholia proposed to change *ὁμοίως* into *ὁμωνύμως*. Van Leeuwen reads Ἀπαρὼς ὁ Ἀριστοφάνους, which is, of course, impossible.)

¹ <δὲ τινα. διὰ τινα V.>

² This Argument is found in the older editions in a curtailed form and shorn of the valuable chronological notice at the end. It was first transcribed in its entirety by Bekker from the Venetian MS. with a few variations from another MS. numbered 475 in the same library (V²). (The first half dozen lines, down to the first syllable of ἐν|αγώνιος, are also found in F.)

³ <ἀναφέρεται F. ἀναφερόμενος V.>

⁴ <ἀκούει Gelenius. ἀκούσας MSS. and so Aldus and Fracini, the only editors (before Gelenius) who had printed this Argument.>

μέχρι μὲν τινος ἐναγώνιος γίνεται· ἐπεὶ δὲ, μεταπεμπομένου τοῦ Πολέμου παρὰ Ἀθηναίων δοῖδυκα Κλέωνα καὶ παρὰ Λακεδαιμονίων Βρασίδαν, ἑκάτεροι χρήσαντες ἀπολωλεκέναι εἰς Θράκην ἔφασαν, ἀναθαρρεῖ· καὶ ἐν ᾧ περὶ κατασκευῆς δοῖδυκος ὁ Πόλεμος γίνεται, κηρύττει τοὺς δημιουργοὺς, ἔτι δὲ καὶ ἐμπόρους ἅμα μοχλοὺς καὶ σχοινία λαβόντας παραγενέσθαι. συνδραμόντων δὲ πολλῶν ἐν Χοροῦ σχήματι προθύμως ἀφέλκει¹ τε τοὺς λίθους ἀπὸ τοῦ ἄντρου, καὶ, καθικετεύσας τὸν Ἑρμῆν συλλαβέσθαι, ἐξάγει πρὸς τὸ φῶς τὴν Εἰρήνην. ἀσμένως δὲ τῆς θεᾶς πᾶσιν ὀφθείσης, καὶ παρ' αὐτὴν εὐθέως Ὀπώρας τε καὶ Θεωρίας ἀναφανεισῶν, συμπάρων ὁ Ἑρμῆς, ἀνιστορούσης τι τῆς Εἰρήνης καὶ πυνθανομένης τε τὰ περὶ τὸν Τρυγαῖον, διασαφεῖ τὰ δέοντα². πάλιν ἀποφαινομένης πρὸς τοῦτο μηνύει, προδιελθόντος αὐτοῦ καὶ περὶ τῆς ἀρχῆς τοῦ πολέμου καὶ δι' ἧς αἰτίας συνέστη, Φειδίου τε καὶ Περικλέους μνησθέντος.

Τὰ λοιπὰ τοῦ δράματος ἐπὶ τῆς γῆς ἤδη περαίνεται, καὶ ὁ μὲν Χορὸς περὶ τῆς τοῦ ποιητοῦ τέχνης χιτῶν τινῶν πρὸς τοὺς θεατὰς διαλέγεται, ὁ δὲ Τρυγαῖος, καθὰ συνέταξεν ὁ Ἑρμῆς, τὴν μὲν Θεωρίαν³ τῇ βουλῇ συνέστησεν, αὐτὸς δὲ, τὴν Ὀπώραν γαμῖν διαγνοὺς, τὴν Εἰρήνην ἰδρύεται, καὶ θύσας⁴ ἐν τῷ προφανεῖ πρὸς εὐωχίαν τρέπεται. τὸν τεῦθεν οἱ τε τῶν εἰρηνικῶν ὅπλων δημιουργοὶ⁵ χαίροντες καὶ οἱ τῶν πολεμικῶν τοῦμπαλιν κλαίοντες. εἰσάγεται δὲ καὶ ἐπὶ τέλει τοῦ λόγου παιδία τινὰ τῶν κεκλημένων ἐπὶ τὸ δεῖπνον λέγοντα ῥήσεις γελωτοποιούς.

Τὸ δὲ δράμα τῶν ἄγαν ἐπιτετευγμένων.

Τὸ δὲ κεφάλαιον τῆς κωμωδίας ἐστὶ τοῦτο· συμβουλεύει Ἀθηναίοις σπείσασθαι πρὸς Λακεδαιμονίους καὶ τοὺς ἄλλους Ἕλληνας. οὐ τοῦτο δὲ μόνον ὑπὲρ εἰρήνης Ἀριστοφάνης τὸ δράμα τέθεικεν, ἀλλὰ καὶ τοὺς

¹ <ἀφέλκει Bekker. ἀφέλκειν V.>

² τὰ δέοντα V². τὰ δέω V. <The words which follow, πάλιν . . . μηνύει, are hopelessly corrupt.>

³ <τὴν μὲν Θεωρίαν. These words, omitted in the MSS., were added by

Bekker.>

⁴ θύσας. οὕσα MS. vulgo. Bergk suggests οὔσης which Richter adopts. θύσας is Meineke's emendation.

⁵ <δημιουργοὶ Bekker. γεωργοὶ V.>

Ἀχαρνεῖς καὶ τοὺς Ἱππέας καὶ Ὀλκάδας, καὶ πανταχοῦ τοῦτο ἐσπούδακεν, τὸν δὲ Κλέωνα κωμῶδῶν τὸν ἀντιλέγοντα, καὶ Λάμαχον τὸν φιλοπόλεμον αἰὲ διαβάλλον. διὸ καὶ νῦν διὰ τούτου τοῦ δράματος εἰρήνης αὐτοὺς ἐπιθυμεῖν ποιεῖ, δεικνὺς ὅποσα μὲν ὁ πόλεμος κακὰ ἐργάζεται, ὅσα δὲ ἀγαθὰ ἡ εἰρήνη ποιεῖ. οὐ μόνος δὲ περὶ τῆς εἰρήνης συνεβούλευσεν, ἀλλὰ καὶ ἄλλοι πολλοὶ ποιηταί. οὐδὲν γὰρ συμβούλων διέφερον· ὅθεν αὐτοὺς καὶ διδασκάλους¹ ὠνόμαζον, ὅτι πάντα τὰ πρόσφορα διὰ δραμάτων αὐτοὺς ἐδίδασκον.

Ἐνίκησε δὲ τῷ δράματι ὁ ποιητής, ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ᾧσται.² πρῶτον Εὐπολὶς Κόλαξι, δεύτερον Ἀριστοφάνους Εἰρήνη, τρίτος Λεύκων Φράτορσι. τὸ δὲ δράμα ὑπεκρίνατο Ἀπολλόδωρος, ἡνίκα Ἑρμῆν Λοιοκρότης.³

¹ This derivation is of course altogether groundless. It was as teachers of the Chorus, not as teachers of the People, that the Exhibitors received the name of διδασκαλοὶ.

² And therefore a few days only before the conclusion of the Peace of Nicias which was made in the archonship of Alcaeus ἐκ Διονυσίων εἰθὺς τῶν ἀστικῶν.—Thuc. v. 19, 20. (It is plain from the preceding paragraph that the writer of this Argument was not very familiar with the terms of the Athenian stage, and he must to some extent have warped the language of the didascalía. The term ἐνίκησε could be properly used only of the Victor in the theatrical

competition, and not, as here, of a dramatist who had been successful only in having his Play selected to be one of the three competitors. And the entry as to Aristophanes would have been Ἀριστοφάνους Εἰρήνη, not Ἀριστοφάνους Εἰρήνη.)

³ ἡνίκα Ἑρμῆν Λοιοκρότης. These words seem to be corrupt. Dindorf conjectures ἡνίκα ἔτ' ἦν ὑποκριτής; Ranke (De Vita Aristophanis, § 8) ἡνίκα Ἑρμῆν Καλλίστρατος; Richter ἐνίκα Εἰρήνη β' Λεωκράτης. (But possibly the meaning is that Apollodorus was the protagonist representing Trygaeus, whilst Loecrates represented Hermes.)

III¹.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Τῷ Διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους κακὰ
 Τρυγαῖος, ἀναπτέσθαι θέλων ὡς τοὺς θεοὺς,
 ἐξέτρεφε κάνθαρων· ὡς δ' ἀνέπτη, κατέλαβεν
 Ἑρμῆν μόνον ἄνω. κᾶτ' ἐπιδείκνυσιν φράσας
 τὸν Πόλεμον ἐπὶ βροτοῖσιν ἡγριωμένον
 πικρῶς, ἕτοιμόν τ' ὄντα πρὸς κακουχίαν

5

¹ All the notes to this Argument are new. The Argument was first printed by Bekker from V. where it is written as prose, as follows :—

Τῷ διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους Τρυγαῖος θέλων ὡς τοὺς θεοὺς, ἐξέτρεφον ὄρνιθες· ὡς δ' ἀνέπτη κατέλαβεν μὴν μόνον ἄνω, κατεπιδείκνυσιν φράσας τὸν πόλεμον βρύθηται ἀπηρτημένον ἀέριος ἕτοιμόν τ' ὄντα πρὸς κακουχίαν τὴν πρότερον εἰρήνην δὲ κατορωρυγμένον ἰκέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποεῖν τὸ μέλ βαδ ἐπένευσεν· καὶ τότε ἀπάγουσιν αὐτὴν τὴν ἐκ βερέθρον καὶ τὰγαθὰ :—

The Argument is also found in V².

1. κακὰ. This word, omitted in the MSS., was added by Bergk.

2. ἀναπτέσθαι. In the MSS. there is nothing between Τρυγαῖος and θέλων. Bergk wrote ἀναπτέσθ' ἐθέλων which gives the required meaning but it is better to write with Meineke and others ἀναπτέσθαι θέλων.

3. ἐξέτρεφε κάνθαρων. The MSS. give ἐξέτρεφον ὄρνιθες which was altered by Bekker (who possibly thought it prose) into ἐξέτρεφεν ὄρνιθας. Then Dindorf

for the plural ὄρνιθας wrote the singular ὄρνιθ' which made the verse scan and has ever since been followed. But the κάνθαρος is so very prominent in the Play that the writer could hardly have written ὄρνιθ' when κάνθαρων would suit the metre equally well; the transcriber certainly was very confused about the words, and has left a blank between the iota and the theta in ὄρνιθες; and it seems to me that when he had annexed the first letter of κάνθαρος (in the form of ν) to ἐξέτρεφε, and had merely ἀνθαρον remaining, he changed that into ὄρνιθες. I have therefore restored κάνθαρων.

4. Ἑρμῆν. The first two letters are missing in the MSS. but the meaning is plain, and they were supplied by Bekker.

5. ἐπὶ βροτοῖσιν ἡγριωμένον πικρῶς. I have substituted these words for the nonsensical βρύθηται (βρύθει τε V².) ἀπηρτημένον ἀέριος of the MSS. Bergk proposed τὸν μὲν Πόλεμον θύειαν ἐξηρτυμένον ἀέρι.

τὴν πρότερον, Εἰρήνην δὲ κατορωρυγμένην.
ικέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποιεῖν.
καὶ τοῦτο μὲν βάδην ἐπένευσε· καὶ τότε
ἀπάγουσιν αὐτὴν ἐκ βερέθρου καὶ τὰγαθά.

10

7. κατορωρυγμένην. So Bekker for the
κατορωρυγμένον of the MSS.

not quite sure about the μέλ) βαδ of the
MSS. The doggerel Greek may be thus
represented in doggerel English.

9. καὶ τοῦτο μὲν βάδην. I have substi-
tuted these words for the τὸ μέλ (I am

Trygaeus, needing wings wherewith to go
And tell King Zeus the woes of men below,
Keeps a winged beetle. Thus to heaven he flies
And finds no God but Hermes in the skies.
Then Hermes shows him War enraged with men,
And quite prepared to work them woe again,
And Peace, beneath them, buried. They implore
Hermes to give her to their farms once more.
This, bit by bit, he yielded. Then they drew
Peace from the pit, and every blessing too.

5

10

Dindorf supposes some line or lines
to be missing after τὰγαθά. He could
not have observed that these doggerel

Arguments invariably consist of ten
lines, neither more nor less.

CORRIGENDA IN "THE BIRDS"

Page 16, lines 114–16. In each of these lines a comma should be inserted after the word *νό*.

Page 33, line 265, *note*. It might be more accurate to say that Aristophanes treats *ἐπῶζε* as if it were derived from *ἐποῖ*.

Page 189, line 1409, *translation*. The line should commence "I get me wings." And in the translation of 1436 "Come" is misprinted "Cmoe."

Page 273, second column, line 18, for *ὥς γὰρ* read *οὐ γὰρ*.

Page 290, second column, line 21, for *you are now put to death* read *you are not put to death*.

ΕΙΡΗΝΗ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΑΙ ΔΥΟ Τρυγαίου.

ΤΡΥΡΑΙΟΣ.

ΚΟΡΑΙ, θυγατέρες Τρυγαίου.

ΕΡΜΗΣ.

ΠΟΛΕΜΟΣ.

ΚΥΔΟΙΜΟΣ.

ΧΟΡΟΣ ΓΕΩΡΓΩΝ.

ΙΕΡΟΚΛΗΣ, χρησμολόγος.

ΔΡΕΠΑΝΟΥΡΓΟΣ.

ΛΟΦΟΠΟΙΟΣ.

ΘΩΡΑΚΟΠΩΛΗΣ.

ΣΑΛΠΗΓΚΤΗΣ.

ΚΡΑΝΟΠΩΛΗΣ.

ΔΟΥΞΟΣ.

ΠΑΙΣ ΛΑΜΑΧΟΥ.

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

The Ravenna MS. gives no list of the *Dramatis Personae*. In the Venetian they are stated as follows :—*Θεράποντες*. *Τρυγαῖος*. *Τὰ παιδία τοῦ Τρυγαίου*. *Ἑρμῆς*. *Χορὸς γεωργῶν* 'Αθμονέων. *Μάντις* *χρησμολόγος*. *Δρεπανουργός*. *Ὀπλοποιός*. *Δορυξόος*. *Υἱὸς Λαμάχου*. *Υἱὸς Κλεωνύμου τοῦ ῥιψάσπιδος*.

E I P H N H

OI. A. Αἶρ' αἶρε μᾶξαν ὡς τάχιστα κανθάρῳ.

OI. B. ἰδοῦ. OI. A. δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ.

OI. B. καὶ μήποτ' αὐτῆς μᾶξαν ἡδίων φάγοι.

OI. A. δὸς μᾶξαν ἑτέραν, ἐξ ὀνίδων πεπλασμένην.

OI. B. ἰδοῦ μάλ' αὖθις. OI. A. ποῦ γὰρ ἦν νῦν δὴ φερες; 5
οὐ κατέφαγεν. OI. B. μὰ τὸν Δ', ἀλλ' ἐξαργάσας
ὄλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.

The scene, at the opening of the Play, represents the exterior of the house of Trygaeus, two of whose servants are visible in the foreground, ministering to the wants of an enormous dung-beetle, which is confined in one of the outer courts, the walls of the court being sufficiently high to conceal its inmate from the audience. Δύο δέ εἰσιν οἰκίται, says the Scholiast, ὃν ὁ μὲν τρέφει τὸν κάνθαρον, ὁ δὲ ἕτερος μάττει. And Dobree has redistributed the opening dialogue, so as to bring it into accordance with the view that one servant prepares the food, the other gives it to the beetle. But his arrangement, though adopted with more or less variation by all the recent editors, is throughout forced and unsatisfactory. And lines 23 (κανθάρῳ μάττοντα παρέχειν ἐσθίειν) and 27 (ἦν μὴ παραθῶ τρίψας) seem of themselves sufficient to show that no

such division of labour, as that which he supposed the Scholiast to suggest, was really intended by Aristophanes. The whole manual work is performed by the second servant; the first merely directs and superintends the operation, as the steward or confidential servant of Trygaeus. In that capacity he remains throughout the greater part of the Play at his master's house, whilst the second servant, after feeding the beetle, quits the stage and is seen no more. I have therefore, throughout the dialogue, restored the traditional arrangement, which seems to me preferable in every respect.

5. νῦν δὴ φερες] This is Bergler's correction for the MS. reading νῦν δ' ἤφερες: and it is confirmed by the Scholiast's comment, οὕτως Ἀττικοὶ ἀντὶ τοῦ ἀρτίως. The expression, in such phrases as

THE P E A C E

FIRST SERVANT. Bring, bring the beetle cake ; quick, quick there, quick !

SECOND SERVANT. Here ! SERV. I. Give it him, the abominable brute.

SERV. II. O may he never taste a daintier morsel !

SERV. I. Now, bring another, shaped from asses' dung.

SERV. II. Here, here again. SERV. I. Where's that you brought just now ?

He can't have eaten it. SERV. II. No ; he trundled it

With his two feet, and bolted it entire.

ὡς νῦν δὴ ἐλέγομεν and the like, is used over and over again by Plato in reference not to what is passing at the time, but to something that had been said a short time previously. Thus, in the Republic, iv. 419 A ; v. 462 A ; viii. 552 B, 559 C, D ; ix. 592 A ; x. 600 E, 609 C, &c. ; and similar examples might be collected from

almost any other of the Platonic dialogues. In the Gorgias, 451 A, νῦν δὴ and ἄρτι are used in the same passage indiscriminately with reference to the same point of time. Suidas (sub voc.) cites a line of Magnes, in which the force of the δὴ is very plainly brought out.

Εἰπέ μοι· νῦν δὴ μὲν ὥμυς μὴ γεγονέναι, νῦν δὲ φῆς.

“Just now you denied it : now you affirm it,” <a line which may remind us of Shakespeare's, *But now a King, now thus*, King John v. 7 ; and *Even now worth this, And now worth nothing*, Merchant of Venice i. 1.>

7. τοῖν ποδοῖν] All insects have six legs ; but, as the Scholiast remarks, Aristophanes employs the dual in reference to the feet of the coleopter here, as he did with regard to those of the flea in

the Clouds, 150. There is in Wood's Natural History, iii. 468, a pleasantly written sketch of the *modus operandi* of certain of these dung-beetles, from which it would seem that the dual is not altogether misapplied in describing the manner in which they roll the substance which is at once their food, their residence, and their nest. “Every one who has walked in the fields must have noticed the singular rapidity with which

- ΟΙ. Α. ἀλλ' ὡς τάχιστα τρίβε πολλὰς καὶ πυκνάς.
 ΟΙ. Β. ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,
 εἰ μὴ με βούλεσθ' ἀποπνιγέντα περιδεῖν. 10
 ΟΙ. Α. ἐτέραν ἐτέραν δὸς, παιδὸς ἡταιρικότος·
 τετριμμένης γάρ φησιν ἐπιθυμεῖν. ΟΙ. Β. ἰδοῦ.
 ἐνὸς μὲν, ὧνδρες, ἀπολελύσθαι μοι δοκῶ·
 οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.
 ΟΙ. Α. αἰβοῖ, φέρ' ἄλλην, χάτέραν μοι χάτέραν, 15
 καὶ τρῖβ' ἔθ' ἐτέρας. ΟΙ. Β. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὐ·
 οὐ γὰρ ἔθ' οἶός τ' εἴμ' ὑπερέχειν τῆς ἀντλίας.

patches of cowdung disappear, and many may have observed that this phenomenon is caused by the efforts of sundry beetles which burrow beneath the mass, and convey the substance deep into the ground. The common watchman-beetle (*Geotrupes stercorarius*), so well known from its habit of flying on droning wings in the evening, is one of these valuable beetles; and it is worthy of notice that, despite the nature of the substance in which they work, not a speck adheres to their bright and polished armour. The Egyptian beetle (*Scarabaeus sacer*) employs a similar substance for the cradle of its future young, kneading it into irregular balls, in which it deposits its eggs, and then *rolling it away by means of its odd-looking hind legs*. After it has made the ball, which is often larger than itself, the beetle sets to work to roll it to a convenient spot where the earth is soft, and performs this curious operation by a retrograde motion, the hind legs directing the ball, while the four other legs are employed in locomotion. During this operation the beetle

seems to be standing on its head, the hind legs being much elevated, in order to guide the ball, which by dint of much rolling becomes nearly spherical. A tolerably deep hole is then excavated in a suitable spot, the ball rolled into it, and the earth filled in. Many beetles perform this useful operation, and in several European countries, where the beauty of the climate is only equalled by the uncleanness of the inhabitants, these beetles are of inestimable service." A similar account is given in Kirby and Spence's Entomology, Letter ix; and for the observations of ancient naturalists see Aristotle, Hist. An. v. 17. 10 (ed Schneider); Aelian x. 15; Pliny xi. 34.

9. ἄνδρες κοπρολόγοι] [Overpowered by the malodorous conditions of his task, he appeals for help to any scavengers who may chance to be present. The κοπρολόγοι were a recognized class at Athens. They were under the orders of the City Commissioners (ἀστυνόμοι), and were required to collect the sewage, and carry it out to a prescribed distance be-

SERV. I. Quick, quick, and beat up several, firm and tight.

SERV. II. O help me, scavengers, by all the Gods!

Or I shall choke and die before your eyes.

SERV. I. Another cake, a boy-companion's bring him:

He wants one finelier moulded. SERV. II. Here it is.

There's one advantage in this work, my masters:

No man will say I pick my dishes now.

SERV. I. Pah! more, bring more, another and another;

Keep kneading more. SERV. II. By Apollo, no, not I!

I can't endure this muck a moment longer;

yond the city walls; Aristotle's Polity of Athens, chap. 50. They would be accustomed to, and therefore less repelled by, the business so offensive to the servant. I cannot think that by κοπρολόγοι the speaker means either the *ρήτορες* as the Scholiast suggests, or the audience at large as Mr. Sharpley supposes. περιιδεῖν, in the following line, means *to see without helping*, Ach. 55, 167; Clouds 124; Wasps 439; Lys. 1019; Thesm. 698; Frogs 1476; Eccl. 369, 1054, 1068. θαυμάζω δὲ Λακεδαιμονίους πάντων μάλιστα, says Lysias, τίνι ποτὲ γνώμῃ χρώμενοι καιομένην τὴν Ἑλλάδα περιορώσιν, ἡγεμόνες ὄντες τῶν Ἑλλήνων.—Olympiac 914. εἰ γὰρ [ὁ θεός] πατήρ ἐστι, καὶ πατήρ τοιοῦτος, οὐ δυνήσεται περιδεῖν τοὺς υἱοὺς ἐν ἐσχάτοις ὄντας κακοῖς.—St. Chrys. Hom. xxii in Matth. (p. 277 B).)

13. ἐνός κ.τ.λ.] <“uno quidem crimine, o viri, solutus mihi videor; nemo enim dixerit me inter pinsendum comedere.” Bergler. Charges of this sort were frequently brought against slaves. See Posidippus cited by Athenaeus xiv. 77 (p. 659 C); Horace, Sat. i. 3. 80;

Juvenal ix. 5.)

17. ὑπερέχειν τῆς ἀντλίας] This expression is elsewhere used of sailors endeavouring to keep down the water in a sinking ship. See the passages cited by Hemsterhuys (on Lucian's Timon 4), who thinks that, as in nautical language the phrase would mean “unable to work the ἀντλίαν” (in its sense of bilgewater) “sufficiently for the needs of the vessel,” so here it must mean “unable to work the ἀντλίαν” (in its sense of filth) “sufficiently for the needs of the beetle.” Brunck and Richter, who impute to Hemsterhuys the absurdity of supposing the beetle itself to be spoken of as τὴν ἀντλίαν, must strangely have misread the observations of that sagacious and admirable writer. But I think that the interpretation of the Scholiast—ὑπερέχειν ἀντὶ τοῦ ἀντέχειν καὶ περιγίνεσθαι τῆς ὀσμῆς—is on the whole the preferable one, and that the meaning simply is that, as in a sinking ship the bilgewater gets the mastery over the sailors, so here the stench is too strong for, and is overpowering the servant. <In

αὐτὴν ἄρ' οἶσω συλλαβὼν τὴν ἀντλίαν.

ΟΙ. Α. νῆ τὸν Δί' ἐς κόρακάς γε, καὶ σαυτὸν γε πρὸς.

ΟΙ. Β. ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατεπιάτω 20

πόθεν ἂν πριαίμην ῥῖνα μὴ τετρημένην.

οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον

ἢ κανθάρῳ μάττοντα παρέχειν ἐσθίειν.

ὅς μὲν γὰρ, ὥσπερ ἂν χέσῃ τις, ἢ κύων

φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος 25

βρενθύεται τε καὶ φαγεῖν οὐκ ἄξιόι,

ἦν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης

ὥσπερ γυναικὶ γογγύλην μεμαγμένην.

ἀλλ' εἰ πέπνυται τῆς ἐδωδῆς σκέψομαι

τῇδὲ παροίξας τῆς θύρας, ἵνα μή μ' ἴδῃ. 30

ἐρείδε, μὴ παύσαιο μηδέποτ' ἐσθίων

τέως ἕως σαυτὸν λάθῃς διαρραγείς.

οἶον δὲ κύψας ὁ κατάρματος ἐσθίει,

ὥσπερ παλαιστής, παραβαλὼν τοὺς γομφίους,

καὶ ταῦτα τὴν κεφαλὴν τε καὶ τὸ χεῖρέ πως 35

ὠδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία

τὰ παχέα συμβάλλοντες εἰς τὰς ὀλκάδας.

μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορὸν,

χῶτου ποτ' ἐστὶ δαιμόνων ἢ προσβολὴ

οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὐ μοι φαίνεται, 40

nautical language ἀντλία signifies either the bilgewater itself or the hold of the ship which contains it. So here, by analogy: in this line it signifies the filth, and in the next the tub, σκάφη, containing the filth.)

36. ὥσπερ οἱ τὰ σχοινία] ὥσπερ οἱ τὰ μεγάλα σχοινία ἐργαζόμενοι τῶν πλοίων, ὅτι ἐργαζόμενοι τῷ σώματι καὶ ὅλη τῇ ψυχῇ καὶ τῇ δυνάμει ἐργάζονται ἐν τῷ πλέκειν· οὕτως

ὅλη τῇ δυνάμει ὁ κάνθαρος, φησὶν, ἐσθίει κινούμενος.—Scholiast. σχοινία εἰς τὰς ὀλκάδας are merely “ropes for merchant vessels.” (Herwerden refers to κάδους εἰς τοὺς ἀγρούς, infra 1202. The name ὀλκάδες is of course derived from their being towed (ἔλκω) with ropes. The Scholiast explains συμβάλλοντες by συμ-πλέκοντες.)

39. προσβολή] One of the Scholiasts

I'll take and pitch the muck-tub in and all.

SERV. I. Aye to the crows, and follow it yourself.

SERV. II. Can any one of you, I wonder, tell me
Where I can buy a nose not perforated?
There's no more loathly miserable task
Than to be mashing dung to feed a beetle.
A pig or dog will take its bit of muck
Just as it falls: but this conceited brute
Gives himself airs, and, bless you, he won't touch it,
Unless I mash it all day long, and serve it
As for a lady, in a rich round cake.
Now I'll peep in and see if he has done,
Holding the door, thus, that he mayn't observe me.
Aye, tuck away; go gobbling on, don't stop;
I hope you'll burst yourself before you know it.
Wretch! how he throws himself upon his food,
Squared like a wrestler, grappling with his jaws,
Twisting his head and hands, now here, now there,
For all the world like men who plait and weave
Those great thick ropes to tow the barges with.
'Tis a most stinking, foul, voracious brute.
Nor can I tell whose appanage he is:
I really think he can't be Aphrodite's,

here takes προσβολή in the sense of an *infliction* from, a visitation due to the wrath of, the Gods; and Bergler cites from Synesius, Epist. 57, and Antiphon, Tetr. B. γ. 8, the phrases δαιμόνων προσβολάς, τὰς θείας προσβολάς, in the same signification. But the main, if not the

only, meaning of the word in the present passage seems to be an *appendage*, an *adjunct*, ὁ προσβάλλεται, a sign specifically appropriated or attached to a deity; and so it is interpreted by Brunck, who compares the use of the word προσ-νείμασθαι in Birds 563.

προσνείμασθαι δὲ πρεπόντως
τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἀρμόζῃ καθ' ἑκαστον.

οὐ μὴν Χαρίτων γε. ΟΙ. Α. τοῦ γάρ ἐστ' ; ΟΙ. Β. οὐκ ἔσθ' ὅπως
τοῦτ' ἔστι τὸ τέρας οὐ Διὸς Σκαταιβάτου.

οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι

νεανίας δοκησίσοφος, "τὸ δὲ πρᾶγμα τί;

ὁ κάνθαρος δὲ πρὸς τί;" κᾶτ' αὐτῷ γ' ἀνὴρ

45

Ἰωνικός τις φησι παρακαθήμενος.

"δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται,

ὥς κείνος ἀναιδέως τὴν σπατίλῃν ἐσθίει."

ἀλλ' εἰσιὼν τῷ κανθάρῳ δώσω πιεῖν.

ΟΙ. Α. ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις

50

καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι

And another Scholiast says, ἐπεὶ ἐν ἑκα-
στον τῶν ὀρνέων ἀνάκειται θεῶ τινι, ὥς ἀετὸς
τῷ Διὶ, τίνας οὐτός ἐστιν; οὐκ ἔστιν οὖν,
φησὶ, τῆς Ἀφροδίτης, ἐπεὶ αὕτη μὲν μύροις
χαίρει, ὁ δὲ δυσώδης ἐστίν.

42. Διὸς Σκαταιβάτου] [The words are
a play upon a very common appellation
of Zeus, Διὸς Καταιβάτου, *Zeus descending
in thunder*, Pollux ix. 41; Pausanias v.
14. 8. In Lycophron's *Cassandra* 1370
Agamemnon is likened to Zeus

ὃς Καταιβάτης μολὼν

σκηπτῷ πυρώσει πάντα δυσμενῶν στάθμα.

It was part of the insane adulation ex-
hibited by the Athenians towards
Demetrius Poliorcetes that, treating
him as a Divine being, they erected on
the spot where he first descended from
his chariot an altar Δημητρίου Καταιβάτου.
In the Prometheus (367) the falling
thunderbolt is described as καταιβάτης
κεραυνός. And in the present line the
reading of the MSS. and editions gener-
ally is Διὸς Καταιβάτου, a reading which
made the passage unmeaning, for the four
lines from χῶτον ποτ' are obviously intend-

ed to lead up to a telling joke, and no
joke was forthcoming. But the Ravenna
MS. has a letter (which can hardly have
been anything but σ) erased before
καταιβάτου, and the Ravenna scholiast
says παίξει σκαταιβάτην αὐτὸν καλῶν ἐπεὶ
σκάτοις τρέφεται ὁ κάνθαρος, showing that
he read Σκαταιβάτου, a reading adopted
by the three most recent editors, Van
Leeuwen, Zacher, and Graves.)

46. Ἰωνικός] It must be remembered
that this Play was performed at the great
City Dionysia, in the presence of the
allies and strangers from all parts of the
Hellenic world. [The poet puts the
answer to the youngster's question into
the mouth of one of the allies because
he loves to introduce a few words in a
non-Attic dialect, which doubtless, as
pronounced by the actor, would produce
a certain comic effect. There is hardly
an extant Play in which some such words
are not found; and cf. infra 836.
Possibly also the convenient phrase
σπατίλῃν ἐσθίειν is exclusively Ionic.]

48. ὥς κείνος κ.τ.λ.] [The pronoun

Nor yet the Graces'. SERV. I. No? then whose? SERV. II.

I take it

This is the sign of sulphur-bolting Zeus.

Now I suspect some pert young witling there

Is asking, "*Well, but what's it all about?*

What can the beetle mean?" And then I think

That some Ionian, sitting by, will answer,

"*Now, I've nae doubt but this is aimed at Cleon,*

It eats the muck sae unco shamelessly."

But I will in, and give the beetle drink.

SERV. I. And I will tell the story to the boys,

And to the lads, and also to the men,

κείνος may refer either to the beetle or to Cleon; to the beetle if contrasted with Κλέωνα in the preceding line, to Cleon if contrasted with ὁ κύνθαρος two lines before. Opinions differ widely on this point; but in my judgement it refers to the beetle. The beetle eating the muck reminds the speaker of Cleon who was a σκατοφάγος, a *muck eater*; διαβάλλει τὸν Κλέωνα ὡς σκατοφάγον as the Scholiast says. We know that in Menander's time, and we may well believe that already in the days of Aristophanes, the epithet σκατοφάγος, like τοιχωρύχος, ἱερόσυλος, and similar words, was employed as a mere term of abuse without the slightest reference to its original signification. Thus in Menander's Samia 348 (ed. Capps) (where it is said of a hotheaded fellow τραχὺς ἄνθρωπος, σκατοφάγος, αὐθέκαστος τῇ τρώῃ), in the same writer's Περικειρομένη 274, in the line quoted from Menander by Photius s. v. (ἀλλὰ σκατοφάγος ἐστὶ καὶ λίαν πικρὸς), and in the metrical Argument of the Knights (where

the epithet is applied to the Sausage-seller), it means merely "a blackguard," "a ruffian." Cleon, being a σκατοφάγος in this sense, is caricatured, it is suggested, by the beetle, a σκατοφάγος in the literal sense of the word.)

50. τὸν λόγον] (He means the preliminary circumstances, leading up to, and necessary for understanding, the action of the Play. See Wasps 54, and the Commentary there. These he will now set forth to all the people in the auditorium. He begins with "the boys" and goes through the several classes of the audience in an ascending scale; the "little men," "the men," "the big men," and "the biggest men" of all. It is a mere comic enumeration of men of all sorts and sizes. Women are not mentioned because no women were present; see the Introduction to the Ecclesiazusæ, pp. xxix-xxxiii.) A special compartment of the theatre was allotted to the youths; see Schol. at Birds 794.

- καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
καὶ τοῖς ὑπερηγορέουσιν ἔτι τούτοις μάλα.
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
οὐχ ὄνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνν. 55
δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων
ὥδὲ κεχηγνὼς λοιδορεῖται τῷ Διὶ,
καὶ φησιν, “ὦ Ζεῦ, τί ποτε βουλεύει ποιεῖν;
κατάθου τὸ κόρημα· μὴ 'κκόρει τὴν Ἑλλάδα.”
- TP. ἔα ἔα. 60
- ΟΙ. Α. σιγήσαθ', ὡς φωνῆς ἀκούειν μοι δοκῶ.
- TP. ὦ Ζεῦ, τί δρασεῖς ποθ' ἡμῶν τὸν λεῶν;
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.
- ΟΙ. Α. τοῦτ' ἔστι τουτὶ τὸ κακὸν αὐθ' οὐγὼ “λεγον.
τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε· 65
ἂ δ' εἶπε πρῶτον ἡνίκ' ἤρχεθ' ἡ χολή,
πεύσεσθ'. ἔφασκε γὰρ πρὸς αὐτὸν ἐνθαδί·
“πῶς ἂν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός;”
ἔπειτα λεπτὰ κλιμάκια ποιούμενος,
πρὸς ταῦτ' ἀνηρριχᾷτ' ἂν ἐς τὸν οὐρανόν, 70
ἕως ξυνετρίβη τῆς κεφαλῆς καταρρυεῖς.
ἐχθρὸς δὲ μετὰ ταῦτ' ἐκφθαρεῖς οὐκ οἶδ' ὅποι

55. οὐχ ὄνπερ ὑμεῖς] He is referring, says the Scholiast, not to the war-mania, but to the *μανίαν* *δικανικήν*. And this seems right, for there are many passages in the present Play which show that the mind of Aristophanes had not yet lost the impressions and ideas of which it was full, when, in the preceding year, he wrote his comedy of the Wasps.

59. μὴ 'κκόρει] *ἄντι τοῦ παῦσαι ἔρημον οἰκητόρων ποιῶν διὰ τῶν πολέμων. ἦν δὲ καὶ ἀρά τις αὐτῇ τοῖς ἀρχαίοις, ὥς που καὶ ὁ*

Μένανδρός φησι πολλάκις “ἐκκορηθείης σύ γε” βουλούμενος τὸ ἄρδην ἀπολέσθαι σημαναι.—Scholiast. The imprecation had not been found in any of Menander's Plays until the recent discovery of an important fragment of his *Γεωργός* (see Menander's *Γεωργός*, by Grenfell and Hunt, Oxford, 1898). There a slave, coming from the country, says that he has brought some good news, but the beginning of his story is a bit of bad news, and one of the women to whom

And to the great and mighty men among you,
 And to the greatest mightiest men of all.
 My master's mad; a novel kind of madness,
 Not your old style, but quite a new invention.
 For all day long he gazes at the sky,
 His mouth wide open, thus; and rails at Zeus:
O Zeus, says he, what seekest thou to do?
Lay down thy besom, sweep not Hellas bare!

TRYGÆUS. (*Behind the scenes.*) Ah me! Ah me!

SERV. Hush! for methinks I hear him speaking now.

TRYG. (*Behind the scenes.*) O Zeus,
 What wouldest thou with our people? Thou wilt drain
 The lifeblood from our cities ere thou knowest!

SERV. Aye, there it is; that's just what I was saying:
 Ye hear yourselves a sample of his ravings.
 But what he did when first the frenzy seized him
 I'll tell you: he kept muttering to himself,
Oh if I could but somehow get to Zeus!
 With that he got thin scaling ladders made,
 And tried by them to scramble up to heaven,
 Till he came tumbling down, and cracked his skull.
 Then yesterday he stole I know not whither,

he is speaking exclaims

ἀλλ' ἐκκορηθείης σύ γ', οἷα τὰ γαθὰ
 ἤκεις ἀπαγγέλλων. Lines 53, 54.)

63. ἐκκορκίσας] <ἀντὶ τοῦ ἐρημώσας καὶ
 ἀφανίσας, ἀπὸ μεταφορᾶς τῶν ροιῶν τῶν
 τοὺς κόκκους ἐκβαλλουσῶν.—Scholiast.
 See the Commentary on Lys. 364.)

70. ἀνηρριχᾶτ'] <was for clambering up.
 τὸ πρὸς τοίχους ἀναβαίνειν καὶ χερσὶ καὶ
 ποσὶν, ἀνηρριχᾶσθαι φασί. γίνεται δὲ ἐκ τοῦ
 ἀράχνης ἀραχνῶ. καὶ ἐν ὑπερβιβασμῷ
 (transposition) ἀναρριχῶ. — Scholiast.

The same derivation is given by the Et.
 Magn. and (with others) by Suidas. And
 all the grammarians agree as to the exact
 meaning of the word, one illustrating it
 by the action of a monkey climbing up
 the boughs of a tree, and another by
 bees swarming up the stem of a plant.
 Perhaps the best explanation is ἀναρρι-
 χᾶσθαι σημαίνει τὸ τοῖς ποσὶ καὶ ταῖς
 χερσὶν ἀντεχόμενον ἀναβαίνειν. See Pier-
 son at Moeris s. v. and Boissonade at
 Aristaenetos i. 3 and 20.)

εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρων,
 κᾶπειτα τοῦτον ἵπποκομεῖν μ' ἠνάγκασεν,
 καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλῖον, 75
 "ὦ Πηγασίον μοι," φησὶ, "γενναῖον πτερὸν,
 ὅπως πετήσει μ' εὐθὺ τοῦ Διδὸς λαβών."
 ἀλλ' ὅ τι ποιῇ τηδὶ διακύψας ὄψομαι.
 οἴμοι τάλας, ἵτε δεῦρο δεῦρ', ὦ γείτονες·
 ὁ δεσπότης γάρ μου μετέωρος αἵρεται 80
 ἱππηδὸν εἰς τὸν ἀέρ' ἐπὶ τοῦ κανθάρου.

TP. ἥσυχος ἥσυχος, ἡρέμα, κάνθων·
 μή μοι σοβαρῶς χῶρει λίαν
 εὐθὺς ἀπ' ἀρχῆς ῥώμῃ πίσυνος,
 πρὶν ἂν ιδίσης καὶ διαλύσης 85
 ἄρθρων ἵνας πτερύγων ῥύμη.
 καὶ μὴ πνεῖ μοι κακὸν, ἀντιβολῶ σ'·
 εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκου
 αὐτοῦ μείνον τοὺς ἡμετέρους.

OI. A. ὦ δέσποτ' ἀναξ, ὡς παραπαίεις. 90

TP. σίγα σίγα.

OI. A. ποῖ δῆτ' ἄλλως μετεωροκοπεῖς;

73. Αἰτναῖον] The Scholiasts offer three interpretations of this word: either (1) that it means ὑπερμεγέθη· μέγιστον γὰρ ὄρος ἢ Αἶτνη: or (2) that it refers to the breed of Aetnaean horses (Soph. Oed. Col. 312): or (3) that there was in fact some species of large beetle called the Aetnaean, probably from being found in the neigh-

bourhood of that mountain. The passages which they cite from Epicharmus, Aeschylus, Sophocles, and Plato Comicus are conclusive in favour of the third interpretation. The fragment cited from Plato is arranged by Meineke (Fragm. Com. ii. 624) as follows:

Ἦς μέγα μέντοι πάνυ τὴν Αἶτνην ὄρος εἶναί φασι τεκμαίρου
 ὅθεν τρέφεσθαι
 τὰς κανθαρίδας τῶν ἀνθρώπων ἐστὶν λόγος οὐδὲν ἐλάττους.

76. ὦ Πηγασίον] (Παρά τὰ ἐκ Βελλεροφόντου Εὐριπίδου, (ἐκεῖνος γὰρ διὰ Πηγάσου τοῦ πτερωτοῦ ἐπεθύμει εἰς τὸν οὐρανὸν ἀνελ-

θεῖν) "ἄγ', ὦ φίλον μοι Πηγάσου πτερὸν."—Scholiast. The flight of Trygaeus heavenwards on his winged beetle is throughout

And brought a huge Aetnaean beetle home,
 And made me groom it, while he coaxed it down
 Like a young favourite colt, and kept on saying,
Wee Pegasus, my flying thoroughbred,
Your wings must waft me straight away to Zeus!
 Now I'll peep in and see what he's about.
 O, mercy on us! neighbours! neighbours! help!
 My master's got astride upon the beetle,
 And up they go ascending in the air.

TRYG. Fair and softly, my beastlet, at first.
 Start not at once with a violent burst,
 In the proud delight of your eager might,
 Ere your joints with sweat are relaxed and wet
 From the powerful swing of your stalwart wing.
 And breathe not strong as we soar along;
 If you can't refrain, you had best remain
 Down here in the stalls of your master's halls.

SERV. O master of me! why how mad you must be!

TRYG. Keep silence! keep silence!

SERV. Why where do you try so inanely to fly?

intended to parody the flight of Bellerophon heavenwards, in the Euripidean Tragedy, on his winged steed. And the present line discloses to the spectators the burlesque which they are about to witness. Aristophanes had already adverted to this Bellerophon flight in the preceding Comedy, *Wasps* 757; and the hero's distressful appearance after he had been thrown by Pegasus is the subject of a joke in *Acharnians* 427. See also *infra* 722 and *Knights* 1249. The somewhat affected phrase Πηγάσου πτερόν is reproduced *infra* 135.)

80. μετέωρος αἴρεται] The servant throws open the doors, and Trygaeus is discovered sitting astride upon the beetle, which is just preparing to fly. μετέωρος αἴρεται, says the Scholiast, ἐπὶ μηχανῆς· τοῦτο δὲ καλεῖται ἑώρημα. They rise during the anapaestic systems, halting during the intermediate dialogues. In addressing the beetle, *inf.* 82, Trygaeus substitutes for κάνθαρος, a word of not dissimilar sound, κάνθων, a jackass.

92. ἄλλως] This adverb is used here, and *infra* 1113, in the sense of μάτην. Καὶ ὡς ἐπὶ τὸ πλεῖστον, says the author of

- TP. ὑπὲρ Ἑλλήνων πάντων πέτομαι,
τόλμημα νέον παλαμησάμενος.
- OI. A. τί πέτει; τί μάτην οὐχ ὑγιαίνεις; 95
- TP. εὐφημεῖν χρή καὶ μὴ φλαῦρον
μηδὲν γρύζειν, ἀλλ' ὀλολύζειν·
τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,
τούς τε κοπρῶνας καὶ τὰς λαύρας
καιναῖς πλίνθοισιν ἀνοικοδομεῖν,
καὶ τοὺς πρωκτοὺς ἐπικλείειν. 100
- OI. A. οὐκ ἔσθ' ὅπως σιγήσομ', ἣν μή μοι φράσης
ὅποι πέτεσθαι διανοεῖ. TP. τί δ' ἄλλο γ' ἦ
ὥς τὸν Δί' εἰς τὸν οὐρανόν; OI. A. τίνα νοῦν ἔχων;
- TP. ἐρησόμενος ἐκείνου Ἑλλήνων πέρι 105
ἀπαξαπάντων ὃ τι ποιεῖν βουλεύεται.
- OI. A. ἐὰν δὲ μή σοι καταγορεύσῃ; TP. γράψομαι
Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.
- OI. A. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.
- TP. οὐκ ἔστι παρὰ ταύτ' ἄλλ'. OI. A. ἰοὺ ἰοὺ ἰοὺ 110
ὦ παιδί', ὁ πατὴρ ἀπολιπὼν ἀπέρχεται
ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρα.
ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὃ κακοδαίμονα.

the Etymologicon Magnum, ἀντὶ τοῦ μάτην ἐχρῶντο οἱ Ἀττικοὶ τῷ ἄλλως· καὶ γὰρ παρὰ Θουκυδίδη συνεχῶς ἔστιν αὐτὸ εὐρεῖν κείμενον. See Thuc. i. 109; ii. 18; iv. 36, &c. See also Ruhnken's Timaeus, sub voc. οὐκ ἄλλως.

97. ὀλολύζειν] <This is meant as a hint to the audience to give the speaker a cheer. Cf. Knights 1327.>

99. λαύρας] <Alleys, which apparently were allowed to become such receptacles of filth that they would be almost as attractive to the dung-beetle as if they

were regular κοπρῶνες. So again infra 158. The Scholiast says λαύρας ἐκάλουν τὰς στενὰς ῥύμας, ἔνθα πᾶσα ἀκαθαρσία ἐστίν· ἢ τοὺς ῥυπαροὺς τόπους. And to the like effect Hesychius, Suidas, Eustathius at Od. xxii. 128, and the Etymol. Magn. who give as the derivation of the word, λαύρα· παρὰ τὸ ῥέειν ἐν αὐτῇ τοὺς λαοὺς. The further explanation of Hesychius οἱ δὲ τόπους πρὸς ὑποχώρησιν ἀνειμένους is probably due to the usage of the word in this Comedy.>

108. Μήδοισιν] Doubtless there were

- TRYG. My flight for the sake of all Hellas I take,
A novel and daring adventure preparing.
- SERV. Why can't you remain at home, and be sane?
- TRYG. O let not a word of ill omen be heard,
But greet me with blessings and cheers as I go,
And order mankind to be silent below;
And please to be sure with bricks to secure
All places receptive of dung and manure.
- SERV. No, no; I won't keep still, unless you tell me
Whither you're flying off. TRYG. Whither, except
To visit Zeus in heaven? SERV. Whatever for?
- TRYG. I'm going to ask him what he is going to do
About the Hellenic peoples, one and all.
- SERV. And if he won't inform you? TRYG. I'll indict him
As giving Hellas over to the Medes.
- SERV. (*Struggling with Trygaeus.*)
Not while I live, so help me Dionysus!
- TRYG. There is no way but this. SERV. Here! children! here!
Quick! quick! your father's stealing off to heaven,
Leaving you here deserted and forlorn.
Speak to him, plead with him, you ill-starred maidens.

many beginning to feel that the internecine dissensions of the Hellenic cities would prove of advantage to their ever-watchful neighbour, the great Eastern monarchy only. The repetition of this suggestion, inf. 408, seems to show that the mind of Aristophanes, at all events, was growing uneasy on this score. And compare *Lysistrata* 1133-4. The Lacedaemonians had already sent frequent embassies (*Thuc. iv. 50*) inviting the Persians

to intervene in the affairs of Hellas; and, apart from the Panhellenic danger, the Athenians might well feel anxious at the prospect of having the wealth and the maritime resources of the empire thrown into the opposite scale. With regard to their remedy by indictment, "notantur Athenienses ut φιλόδικοι," says Bergler after the Scholiast, "si nec Jupiter est securus."

- KO. ὦ πάτερ, ὦ πάτερ, ἄρ' ἔτυμός γε
 δώμασιν ἡμετέροις φάτις ἤκει 115
 ὥς σὺ μετ' ὀρνίθων προλιπὼν ἐμὲ
 ἐς κόρακας βαδιεῖ μεταμώνιος;
 ἔστι τι τῶνδ' ἐτύμως; εἴπ', ὦ πάτερ, εἴ τι φιλεῖς με.
- TP. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι ὑμῖν,
 ἡνίκ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι, 120
 ἔνδον δ' ἀργυρίου μηδὲ ψακὰς ἢ πάνυ πάμπαν.
 ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ
 κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ.
- KO. καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται;
 ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν. 125
- TP. πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.
- KO. τίς δ' ἡπίνοιά σου στὶν ὥστε κάνθαρον
 ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία;
- TP. ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη

114. *ἔτυμος φάτις*] The Scholiast preserves some lines from the Aeolus of Euripides,

from which these dactyls seem to be parodied;

A. ἄρ' ἔτυμον φάτιν ἔγνω

Αἰόλον εὐνάειν τέκνα φίλτατα;

B. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, οὐκ ἔχω εἰπεῖν.

for so, I suppose, should the fragment be arranged. *ἔστι* for *πᾶρεστι*, *it is open to you to conjecture*.

117. *ἐς κόρακας*] This familiar imprecation is converted into a similar joke, in Birds 28. There two wayfarers are vainly endeavouring to penetrate to the kingdom of the birds, and " 'tis hard indeed," says Euelpides, "that when we are ready and willing *ἐς κόρακας* ἐλθεῖν, we cannot find the way."

121. *ἀργυρίου μηδὲ ψακᾶς*] (*Not even a*

drop of silver. So Plautus (Pseudolus i. 4. 4) "*cui neque gutta argenti*." ἐν ὥρᾳ in the following line means *in good time, early*, like the French *de bonne heure*, Wasps 242, 689; Eccl. 395.)

123. *κολλύραν*] (The *κολλύρα* (Athenaeus iii. 75) was a circular cake dressed in a rich thick broth or sauce ὄψον ἐπ' αὐτῇ, the sauce being, in the opinion of epicures, the most important part of the dish :

- GIRL. O father, O father, and can it be true
The tale that is come to our ears about you,
That along with the birds you are going to go,
And to leave us alone and be off to the crow?
Is it a fact, O my father? O tell me the truth if you love me.
- TRYG. Yes, it appears so, my children: in truth, I am sorry to see you
Calling me dearest Papa, and asking me bread for your dinner,
When I have got in the house not an atom of silver to buy it;
But if I ever return with success, ye shall soon be enjoying
Buns of enormous size, with strong fist-sauce to improve them.
- GIRL. And what's to be the method of your passage?
Ships will not do: they cannot go this journey.
- TRYG. I ride a steed with wings: no ships for me.
- GIRL. But what's the wit of harnessing a beetle
To ride on it to heaven, Papa, Papa?
- TRYG. It is the only living thing with wings,

Collyrae facite ut madeant . . .

Tum nisi cremore crasso est jus collyricum,

Nihil est macrum illud epicroeum pellucidum ;

Quasi juream esse jus decet collyricum.—Plautus, Persa i. 3. 12.

Such a sauce (*σκενασία ὀψοποιική*), Photius s. v. *κάνδυλος*) was the *κάνδαυλος*, a Lydian dainty made in a variety of ways, Photius l. c.; Athenaeus xii. 12. It was a sort of rich porridge, strengthened with boiled meat, cheese, honey, breadcrumbs, and the like. Trygaeus, for *κάνδαυλος*, proposes to substitute *κόνδυλος*, *knuckle-broth*. Wordsworth (Athens and Attica, chap. 35) mentions that a circular cake is still called in modern Greek *κουλούρι*.

126. *πτηνὸς πορεύσει*] The Scholiast quotes some lines from the Stheneboea of Euripides, which appear to end with these words, though it is just possible

that they may form no part of the quotation. If they do form a part of it, there is great force in Wagner's suggestion (Stheneboea Frag. 5) that the whole of the present line is borrowed from that Tragedy; *ναυστολῶσθαι*, a corrupt form of *ναυστολείσθαι*, being rather a favourite word of Euripides.)

129. *Αἰσώπων*] The Scholiast explains the fable thus: The eagle had carried off the young beetles; thereupon the old beetle got into the eagle's eyry, and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But, when

- μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος. 130
- ΚΟ. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,
ὅπως κάκοσμον ζῶον ἦλθεν εἰς θεοὺς.
- ΤΡ. ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτὲ,
ᾧ ἐκκυλίνδων κἀντιτιμωρούμενος.
- ΚΟ. οὐκουν ἔχρῃν σε Πηγάσου ζευῆαι πτερὸν, 135
ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος ;
- ΤΡ. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἕδει·
νῦν δ' ἄττ' ἂν αὐτὸς καταφάγω τὰ σιτία,
τούτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω.
- ΚΟ. τί δ', ἦν ἐς ὑγρὸν πόντιον πέσῃ βάθος ; 140
πῶς ἐξολισθεῖν πτηνὸς ὦν δυνήσεται ;
- ΤΡ. ἐπίτηδες εἶχον πηδάλιον, ᾧ χρήσομαι·
τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κἀνθαρος.

the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus ; and he, springing up to scare it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. It is said that the apologue was told by Aesop to the Delphians, as they were about to put him to death on a false charge of theft ; his motive being to warn them that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven, and cry for vengeance upon his murderers. This, too, is the fable which Philocleon endeavours to edge in, as he is being carried shrieking from the stage.—Wasps 1446–8. See the Scholiasts there, and see Lys. 695. It is versified by Spenser in his fourth Sonnet on the World's Vanity, and illustrated by Erasmus in

his celebrated Adage (to which Bergler refers) *Scarabaeus aquilam quaerit*, which is found in vol. ii, p. 686 of the Leyden edition of his works, and of which the most pointed and bitter passages are translated in Hallam's Literature, chap. iv. <It was this fable too which (in Lucian's Icaro-menippus) inspired Menippus to soar on eagle and vulture wings to heaven ; and to him also, as to Trygaeus here, the gate, when he knocks at it, is opened by Hermes as the lackey of Zeus.> As the beetle merely followed the eagle to heaven, it is difficult to see with what propriety it is termed *μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος*.

131. ἄπιστον εἶπας μῦθον] These words are borrowed, as Bergler observes, from Eurip. Iph. Taur. 1293. They are very appropriate here ; for *μῦθος* is a term more applicable even than *λόγος* to an Aesopian fable. In the Phaedo, 61B, Socrates says

- So Aesop says, that ever reached the Gods.
- GIRL. O father, father, that's too good a story
That such a stinking brute should enter heaven !
- TRYG. It went to take revenge upon the eagle,
And break her eggs, a many years ago.
- GIRL. But should you not have harnessed Pegasus,
And so, in tragic style, approach the Gods ?
- TRYG. Nay, then I must have had supplies for two ;
But now the very food I eat myself,
All this will presently be food for him.
- GIRL. What if he fall in wintry watery waves,
How will his wings help extricate him then ?
- TRYG. Oh, I've a rudder all prepared for that :
My ship's a beetle-sloop, of Naxian make.

that he had, during his confinement in the Athenian prison, turned into verse the *μῦθοι* of Aesop, because he wished before his death to act in obedience to a heavenly vision, which often in his past life had enjoined him *μουσικὴν ποιεῖν*, and it seemed a poet's business *ποιεῖν μύθους*, ἀλλ' οὐ λόγους. (Here both words are used of Aesop's fables, but more frequently they are contrasted, *μῦθος* being taken to mean a fiction and *λόγος* a fact. *ὅν σὺ μὲν ἡγήσῃ μῦθον, ὥς ἐγὼ λέγω*, ἐγὼ δὲ λόγον.—Gorgias, chap. 79 (p. 523 A) ; *οὐκέτι μῦθόν σοι ἐρῶ, ἀλλὰ λόγον*.—Protagoras, chap. 14, p. 324 D. Longus (Pastorals ii. 4) says that Daphnis and Chloe were delighted to hear of love, *ᾧσπερ μῦθον, οὐ λόγον, ἀκούοντες*. Cf. Achilles Tatius i. 17 ; Clemens Alexandrinus "De divite servando," § 42.)

135. Πηγάσου . . . πτερὸν] (This is the Euripidean phrase quoted by the

Scholiast on line 76 supra.)

143. Ναξιοῦργῆς κάρθαρος] Πλοῖα ἦν οὕτω λεγόμενα ἐν Νάξῳ γινόμενα, ὥς νῦν "σίλφας" λέγουσι τινὰ ἀκατίων εἶδη.—Suidas, Scholiast. That *κάρθαρος* is the name of a particular kind of ship, says Athenaeus, xi. 47, is *κοινὸν*, matter of common notoriety. And in the next chapter he cites several passages which illustrate this and other meanings of the word. (The name was probably given to the vessel from something in its shape and appearance which made it, with the oars reaching out on each side, bear a certain resemblance to a monstrous beetle. It seems to have been originally invented at Naxos, which had a large seafaring population, and, in early times, many ships of war (*πλοῖα μακρὰ πολλὰ*, Hdt. v. 30). And very probably, even when made or used by other people, it would retain the name of its origin, to distin-

- ΚΟ. λιμήν δὲ τίς σε δέξεται φορούμενον ;
 ΤΡ. ἐν Πειραεῖ δήπου ὅστις Κανθάρου λιμήν. 145
 ΚΟ. ἐκεῖνο τήρει, μὴ σφαλὲς καταρρυῆς
 ἐντεῦθεν, εἴτα χολὸς ὢν Εὐριπίδῃ
 λόγον παράσχεις καὶ τραγῳδία γένη.
 ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.
 ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ, 150
 μὴ βδεῖτε μηδὲ χέζεθ' ἡμερῶν τριῶν·
 ὥς εἰ μετέωρος οὗτος ὢν ὁσφρήσεται,
 κατακῶρα ρίψας με βουκολήσεται.
 ἀλλ' ἄγε, Πήγασε, χάρει χαίρων,
 χρυσοχάλινον πάταγον ψαλίων 155
 διακινήσας παιδροῖς ὥσιν.

guish it from other kinds of *κάνθαροι*, the insect, the cup, the womanly ornament, &c.) As to *πηδάλιον* in the preceding line we must, I suppose, accept the Scholiast's interpretation, τὸ αἰδοῖον δείκνυσι, that is the *penem scorteum*.

145. Πειραεῖ] Peiraeus, says Thucydides, i. 93, is possessed of *λιμένας τρεῖς αὐτοφυεῖς*. Of these, one was called, as the Scholiast here informs us, *Cantharus*, from a traditional hero of that name. Another, he says, was called *Aphrodisium*, and we learn from Hesychius and other authorities that the name of the third was *Zea*. And see Colonel Leake's *Topography of Athens*, i. 373.

147. *χολός*] Not only was Euripides noted as a *χολοποιός*, an introducer of maimed and limping heroes, in general, see *Acharnians* and *Frogs*, *passim*; but one of his most celebrated representations in that line was *Bellerophon* lamed by a fall from *Pegasus*, *Ach.* 427. And

as the whole of this beetle-flight is a sort of travestie of the *Bellerophon* of Euripides, to Trygaeus, in a special manner,

exemplum grave praebet ales
 Pegasus, terrenum equitem gravatus
 Bellerophonem.

Horace, *Odes*, iv. 11. 26. With the words *καὶ τραγῳδία γένη*, Florent Chretien aptly compares the expression of the same Roman poet, *et fabula fias*.

149. ἐμοὶ μελήσει ταῦτά γ'] This is a way of putting aside unnecessary advice. See *infra* 1041, 1311; *Thesm.* 240, 1064, 1207; *Plutus* 229.

150. ὑμεῖς δέ] <πρὸς τοὺς θεατὰς ὁ λόγος. —Scholiast. It would perhaps be more strictly accurate to say "to the Athenians generally." Cf. *infra* 165.)

153. *βουκολήσεται*] ἀπατῆσεται, Scholiast. "Spe dejiciet," Brunck; and so all the commentators. But the passages in which *βουκολεῖν* bears a metaphorical

- GIRL. What bay will land you drifting drifting on ?
 TRYG. Why, in Peiraeus, there's the Beetle Bay.
 GIRL. Yet, O be careful lest you tumble off,
 And (lame for life) afford Euripides
 A subject, and become a tragic hero.
 TRYG. I'll see to that: goodbye, goodbye, my dears !
 But you, for whom I toil and labour so,
 Do for three days resist the calls of nature ;
 Since, if my beetle in the air should smell it,
 He'll toss me headlong off, and turn to graze.

Up, up, my Pegasus, merrily, cheerily,
 With ears complacent, while blithe and bold
 Your curbs shake out their clatter of gold.

signification, and which are collected by Bp. Blomf., Gloss. in Ag. 652, ἐβουκολοῦμεν φροντίσιν νέον πάθος, are widely different from the present. And even were authority produced to show (1) that βουκολεῖν, standing alone, can mean "to deceive a person"; and (2) that βουκολήσομαι can be employed in a purely active signification (as to both of which points I must, in the absence of authority, entertain great doubt), yet the ordinary meaning of the word, "to feed oneself," "to turn to graze," seems to me not only preferable, but absolutely required by the context. The με is to be joined, not with βουκολήσεται, but with ῥίψας.

155. χρυσοχάλινον] <golden-bitted. χρυσοχάλινον πάταγον, the clashing of golden bits. The Scholiast quotes from the Bellerophon, ἴθι χρυσοχάλιν' αἶρων πτέρυγας. Euripides therefore applied the epithet to the horse, as do Hdt. (ix. 20) and Xenophon (Cyr. i. 3. 3).

And so St. Chrysostom (Hom. xxi in 1 Cor. p. 189 C) speaks of ἵππων χρυσοχάλινων. It is only by a sort of Aeschylean licence that Aristophanes transfers the epithet to the clanging of the curbs.)

156. φαιδροῖς ὥσιν] The word φαιδρός, as applied to a horse's ears, is susceptible of two very different significations : (1), from the idea of brightness, quickness, alertness, attached to the word, φαιδροῖς ὥσιν may mean *arrectis auribus, micans auribus* ; (2), from its sense of placid, beaming, sleek good nature, it may mean *blandis auribus*. Every commentator adopts the former interpretation ; the Scholiast prefers the latter. Πραέσι, μὴ ὀρθοῖς, he says, τοῦτο γὰρ πάσχοουσιν οἱ ἵπποι, ὥσπερ παροξυνόμενοι εἰς ἄκρατον δρόμον (rather, perhaps, ἀκρατῇ "when about to run away"). Florent Chretien and Bothe will not permit the Scholiast to know his own mind, the former cor-

τί ποιεῖς, τί ποιεῖς ; ποῖ παρακλίνεις
 τοὺς μυκτῆρας πρὸς τὰς λαύρας ;
 ἴει σαυτὸν θαρρῶν ἀπὸ γῆς,
 κᾶτα δρομαίαν πτέρυγ' ἐκτείνων 160
 ὀρθῶς χώρει Διδὸς εἰς αὐλὰς,
 ἀπὸ μὲν κάκκης τὴν ῥῖν' ἀπέχων,
 ἀπὸ θ' ἡμερινῶν σίτων πάντων.
 ἄνθρωπε, τί δρᾷς, οὗτος ὁ χέξων
 ἐν Πειραεῖ παρὰ ταῖς πόρναῖς ; 165
 ἀπολεῖς μ', ἀπολεῖς. οὐ κατορύξεις,
 κάπιφορήσεις τῆς γῆς πολλήν,
 κάπιφυτεύσεις ἔρπυλλον ἄνω,
 καὶ μύρον ἐπιχεῖς ; ὥς ἦν τι πεσὼν
 ἐνθένδε πάθω, τοῦμοῦ θανάτου 170
 πέντε τάλανθ' ἢ πόλιν ἢ Χίον
 διὰ τὸν σὸν προκτὸν ὀφλήσει.

οἷμ' ὥς δέδοικα κοῦκέτι σκώπτων λέγω.

recting his comment into ὀρθοῖς, μὴ πραέσι ; the latter into πραέσιν ἢ ὀρθοῖς. But in my opinion the Scholiast is quite right ; and Trygaeus is desiring in his steed a sign not of spirit, but of good temper. These lines and those which follow (159–61) seem borrowed from the Bellerophon of Euripides, probably from the same monody which Philocleon quotes in Wasps 757, &c. In fact the chief humour of these anapaests consists in the intermixture by Trygaeus snatches from that tragedy with ejaculations supposed to be wrung from him by the imminent danger of his own situation.

165. παρὰ ταῖς πόρναῖς] (Seaports were always the resorts of dissolute women ;

indeed Pollux (ix. 34) reckons *πορνεία* as one of their regular accessories. In Alciphron i. 6 a virtuous wife complains that her husband has deserted her, and has taken up with a harlot in the Peiraeus ; where see Bergler's note.)

168. ἔρπυλλον] (*wild thyme*, “*serpyllum thymus*.” *Plant wild thyme on the top of it*. This of course means the plant itself ; but it may be observed that from the plant a favourite perfume, *μύρον*, was distilled ; Theophrastus, *De Odoribus* 27 : Antiphanes cited by Athenaeus xii. 78, xv. 40 (pp. 553 D, 689 F).)

169. ἦν τι πάθω] *If anything happens to me* ; a euphemism for “if I am killed,”

(I wonder what in the world he means
 By pointing his nose at those foul latrines.)
 Rise, gallantly rise, from the earth to the skies,
 And on with the beat of your pinion fleet
 Till you come to Zeus in his heavenly seat.
 From all your earthly supplies of dirt,
 From ordure and muck your nostril avert.
 Man! man in Peiraeus! you'll kill me I swear,
 Committing a nuisance! good fellow, forbear;
 Dig it down in the ground, scatter perfumes around,
 Heap, heap up the earth on the top,
 Plant sweet-smelling thyme to encircle the mound,
 Bring myrrh on its summit to drop;
 For if I through your folly shall tumble to-day,
 And my enterprise fail to succeed in,
 Five talents the city of Chios shall pay
 On account of your breach—of good-breeding.

(*The scene suddenly changes.*)

Zounds! how you scared me: I'm not joking now.

as Bergler remarks, citing from Athenaeus, vi. 45, a line (of Alexis) addressed by a parasite to his entertainer, **Ἀν γὰρ πάθης τι, πῶς ἐγὼ βιώσομαι*; See the commentary on Wasps 385. The form of expression is as old as Homer, *Iliad* xvii. 242.

171. *ἡ πόλις ἡ Χίων*] (Dobree refers to the story told in Plutarch's "Anonymous Laconian Apophthegms," No. 11. Some persons had messed about the Ephors' Hall and over the Ephors' seats. The indignation which the Ephors naturally felt at this outrage was somewhat appeased when they discovered

that the offenders were Chians, for any disgusting act, they declared, was to be expected from Chians. From this, or from some similar circumstance, there seems to have arisen a popular saying, *Χίος ἦν ὁ ἀποπατῶν*, *It was a Chian who made the mess*. Trygaeus therefore assumes that *Χίος ἦν ὁ ἀποπατῶν* in the Peiraeus, and threatens to impose a heavy fine upon the culprit's city, or rather on the State to which he belonged. Cf. *infra* 251 and Eur. *Ion* 294.)

173. *οἱμ' ὥς δέδοικα*] As Trygaeus and his beetle are still floating in the air the scene suddenly changes, and they find

- ὃ μηχανοποιῖ, πρόσεχε τὸν νοῦν ὥς ἐμέ·
 ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλὸν, 175
 κεῖ μὴ φυλάξει, χορτάσω τὸν κἀνθαρων.
 ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,
 καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.
 τίς ἐν Διὸς θύραισιν ; οὐκ ἀνοίξετε ;
 EP. πόθεν βροτοῦ με προσέβαλ' ; ὧναξ Ἡράκλεις, 180
 τουτὶ τί ἐστὶ τὸ κακόν ; TP. ἵπποκάνθαρος.
 EP. ὃ μιὰρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
 καὶ μιὰρὲ καὶ παμμίαρε καὶ μιάρωτατε,
 πῶς δεῦρ' ἀνῆλθες, ὃ μιάρων μιάρωτατε ;
 τί σοὶ ποτ' ἔστ' ὄνομ' ; οὐκ ἐρεῖς ; TP. μιάρωτατος. 185
 EP. ποδαπὸς τὸ γένος δ' εἶ ; φράζε μοι. TP. μιάρωτατος.
 EP. πατὴρ δέ σοι τίς ἐστιν ; TP. ἐμοί ; μιάρωτατος.

themselves at the celestial abodes. A platform or movable stage is thrust out exactly underneath the beetle, who thenceforth rests upon it. The actor, half dropping his assumed character, turns from the imaginary perils of Trygaeus, to what he affects to consider his own real personal danger from the movements of the theatrical machinery (οὐκέτι σκόπτων λέγω, "I'm in sober earnest now," cf. Plato, Rep. i. 20, p. 349 A). "Jocus est comicis antiquis solennis," says Porson, Suppl. Praef. Hec., "ut actorem personae, quam agit, oblivisci faciant, et de theatro aut spectatoribus quasi imprudentem loqui." From this point to the Parabasis the action is wholly on this higher stage, the scene representing the exterior of the palace of Zeus. In front is a pit or cavern, blocked up with large stones, masking a secret flight of stairs which lead to the interior of the theatre.

Trygaeus dismounts, and shouts to the porter in the customary manner. <The upper stage now pushed forward by the ἐξώστρα was probably a fabric of exactly the same size as the lower stage, so that it completely hides the house of Trygaeus and the original scenery, which are visible no more until after the Parabasis ; just as in the Thesmophoriazusae when the Temple is pushed forward by the ἐξώστρα, it completely hides the house of Agathon and the original scenery, which are seen no more during the remainder of the Play. See the commentary on Thesm. 277.>

180. πόθεν βροτοῦ με προσέβαλ' ;] The Scholiast would supply ὁσμὴ or φωνή. Florent Chretien decides for ὁσμὴ, comparing Plautus, Amphit. i. 1. 164 "Olet homo quidam malosuo." But as Hermes must be supposed to have been roused by the noisy summons of Trygaeus, it

I say, scene-shifter, have a care of me.
 You gave me quite a turn ; and if you don't
 Take care, I'm certain I shall feed my beetle.
 But now, methinks, we must be near the Gods ;
 And sure enough there stand the halls of Zeus.
 O, open ! open ! who's in waiting here ?

HERMES. A breath of man steals o'er me : whence, whence comes it ?

O Heracles, what's this ? TRYG. A beetle-horse.

HERM. O shameless miscreant, vagabond, and rogue ;

O miscreant, utter miscreant, worst of miscreants,

How came you here, you worst of all the miscreants ?

Your name ? what is it ? speak ! TRYG. The worst of miscreants.

HERM. Your race ? your country ? answer ! TRYG. Worst of miscreants.

HERM. And who's your father ? TRYG. Mine ? the worst of miscreants.

would be better, if anything is to be supplied, to supply *φωνή*. And I may observe that the dialogue called the *Halcyon*, inserted amongst Lucian's works, commences with the words, *Τίς ἡ ΦΩΝΗ ΠΡΟΣΕΒΑΛΕΝ ἡμῖν* ; But perhaps the poet purposely left it indefinite, and Hermes is merely meant to say that he is aware of the presence of man. He appeals to Heracles, because the great destroyer of monsters is naturally invoked at the sight of some strange apparition—*ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία* ; Ach. 94 ; Clouds 184 ; Birds 93 ; Eccl. 1068, and elsewhere. On the other hand the invocation of Heracles in Ach. 807, *οἶον ῥοθιάζουσ' ὦ πολυντίμηθ' Ἡράκλεις*, is in recognition of his traditional voracity.

181. *ἵπποκάνθαρος*] *ἐπαίξε παρὰ τὸ ἵπποκένταυρος*.—Scholiast.

182. *ὦ μαρὲ*] Hermes is probably intended as a sample of the footmen in the houses of the great at Athens, abusive at first, but soon subsiding into friendliness on the appearance of a bribe. With this torrent of abuse compare the reception of Dionysus by the porter of Pluto, *Frogs* 465. (There Dionysus was frightened out of his wits by the violent language used, but here Trygaeus is quite unmoved, and even proceeds to chaff Hermes who was never a very formidable personage, and who was always open to a bribe. Trygaeus knows that he has with him more than one gift (*infra* 192, 424) sufficient to appease the wrath of Hermes. The exclamation *ὦ μαρὲ καὶ παμμίαρε* is common with St. Chrysostom. See Hom. lxxxi in Matth. (p. 775 B), xxi in Rom. (678 B), xxiii in Rom. (691 C), xxviii in 2 Cor. (637 B and D).)

- EP. οὐ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,
εἰ μὴ κατερεῖς μοι τοῦνομ' ὃ τι ποτ' ἔστι σοι.
- TP. Τρυγαῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιὸς, 190
οὐ συκοφάντης, οὐδ' ἐραστὴς πραγμάτων.
- EP. ἦκεις δὲ κατὰ τί; TP. τὰ κρέα ταυτί σοι φέρων.
- EP. ὦ δειλακρίων, πῶς ἦλθες; TP. ὦ γλίσχρων, ὀρᾶς
ὥς οὐκέτ' εἶναί σοι δοκῶ μιαιώτατος;
ἴθι νυν, κάλεσόν μοι τὸν Δί'. EP. ἰὴ ἰὴ ἰὴ, 195
ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν.
φροῦδοι γὰρ ἐχθές εἰσιν ἐξφοκισμένοι.
- TP. ποῖ γῆς; EP. ἰδοὺ γῆς. TP. ἀλλὰ ποῖ; EP. πόρρω πάννυ,
ὑπ' αὐτὸν ἀτεχνῶς τοῦρανοῦ τὸν κύτταρον.
- TP. πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος; 200
- EP. τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,
χυτρίδια καὶ σανίδια κάμφορείδια.
- TP. ἐξφκίσαντο δ' οἱ θεοὶ τίνος οὐνεκα;
- EP. Ἑλλησιν ὀργισθέντες. εἴτ' ἐνταῦθα μὲν, 205
ἵν' ᾗσαν αὐτοὶ, τὸν Πόλεμον κατῴκισαν,
ἡμᾶς παραδόντες δρᾶν ἀτεχνῶς ὃ τι βούλεται.
αὐτοὶ δ' ἀνφκίσανθ' ὅπως ἀνωτάτω,

190. ἀμπελουργός] Vineyards still surround the little village of Marousi (to the north-east of Athens, in the direction of Marathon), which represents the ancient deme of Ἀθμονή (or Ἀθμονον, or Ἀθμονία). The modern name is derived from the Amarusian Artemis, the special deity of the Athmonians. Pausanias i. 31. See Wordsworth's Athens and Attica, chap. 30; Colonel Leake's Topography of Athens and the Demi, ii. 41. There is throughout the Play a running allusion to the name of Trygaeus, which is derived from τρυγᾶν, to get in the vintage.

191. πραγμάτων] Is generally, and I suppose rightly, taken to refer in this place to the troubles of litigation. Perhaps such is also its meaning in 1345 inf., a verse which seems to mean that the peaceful tastes here expressed were to be completely gratified. But everywhere else in this Play it signifies the troubles of war. See inf. 293 (cf. Ach. 269), 348, 353, 1297.

193. δειλακρίων] <You poor little grub. δειλακρίων· ἐλεεινός, ταλαίπωρος.—Hesychius. The sight of the meat produces an instantaneous change in the attitude

- HERM. O by the Earth but you shall die the death
Unless you tell me who and what you are.
- TRYG. Trygaeus, an Athmonian, skilled in vines ;
No sycophant, no lover of disputes.
- HERM. Why are you come? TRYG. To offer you this meat.
- HERM. How did you get here, Wheedling? TRYG. Oho, Greedling !
Then I'm not quite the worst of miscreants now.
So just step in and summon Zeus. HERM. O! O!
When you're not likely to come NEAR the Gods!
They're gone: they left these quarters yesterday.
- TRYG. Where on Earth are they? HERM. Earth, indeed !
TRYG. But where?
- HERM. Far, far away, close to Heaven's highest dome.
- TRYG. How came they then to leave you here alone?
- HERM. I have to watch the little things they left,
Pipkins and pannikins and trencherlets.
- TRYG. And what's the reason that they went away?
- HERM. They were so vexed with Hellas: therefore here
Where they were dwelling, they've established War,
And given you up entirely to his will.
But they themselves have settled up aloft,

of Hermes, and Trygaeus responds with *you poor little grab*. γλίσχρων· ἀντὶ τοῦ ἐπιθυμητά· ἀπὸ τοῦ γλίχσθαι.—Scholiast, Suidas. γλίχσθαι means *to cling to*; indeed the Et. Magn. derives the word from λῖαν ἔχσθαι.)

198. ἰδοὺ γῆς] “Reprehendit eum, qui dixerat γῆς, cum esset in coelo.”—Bergler, after the Scholiast. Trygaeus had said ποῖ γῆς, whither *on earth* are they gone? (The slip was a very natural one on the part of Trygaeus, for γῆς is

constantly added to such adverb as ποῖ and ποῦ, like our “*where in the world?*” Cf. Ach. 207; Birds 9, 394; Frogs 48, 85; Plutus 605. But, as Hermes reminds him, it is quite inappropriate here.)

199. τὸν κύτταρον] (τὸ ὑψηλότατον τοῦ οὐρανοῦ. λέγουσι γὰρ κοῖλον εἶναι τὸν οὐρανὸν ὥσπερ τοῦ φού τῇν λεπίδα (*like an eggshell*). ὁ δὲ λόγος, εἰς τὰ ἔσχατα μέρη ἀπεληλύθασιν τοῦ οὐρανοῦ.—Scholiast. Wasps 1111.)

- ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι
μηδ' ἀντιβολουμένων μηδὲν αἰσθανοίαιτο.
- TP. τοῦ δ' εἶνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι. 210
- EP. ὅτιν' πολεμεῖν ἤρεϊσθ', ἐκείνων πολλάκις
σπονδὰς ποιούντων· κεί μὲν οἱ Λακωνικοὶ
ὑπερβάλλονται μικρὸν, ἔλεγον ἂν ταδί·
“ναὶ τὼ σιῶ, νῦν Ἀττικίων δώσει δίκην.”
εἰ δ' αὖ τι πράξαιτ' ἀγαθὸν Ἀττικωνικοὶ 215
κἄλλοιεν οἱ Λάκωνες εἰρήνης πέρι,
ἐλέγετ' ἂν ὑμεῖς εὐθύς· “ἐξαπατώμεθα,
νῆ τὴν Ἀθηναίαν, νῆ Δί', οὐχὶ πειστέον·
ἥξουσι καὐθις, ἣν ἔχουμεν τὴν Πύλον.”
- TP. ὁ γοῦν χαρακτήρ ἡμεδαπὸς τῶν ῥημάτων. 220
- EP. ὦν οὐν ἐκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι
τὸ λοιπὸν ὄψεσθ'. TP. ἀλλὰ ποῖ γὰρ οἴχεται;
- EP. ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἀντρον βαθύ.
- TP. εἰς ποῖον; EP. εἰς τοῦτ' τὸ κάτω. κἄπειθ' ὀρᾷς 225
ὄσους ἀνωθεν ἐπεφόρησε τῶν λίθων,
ἵνα μὴ λάβητε μηδέποτ' αὐτήν. TP. εἰπέ μοι,
ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;

211. ἐκείνων] (That is, of course, τῶν θεῶν. It is astonishing that any commentator, either in ancient or in modern times, should suppose it to mean the Lacedaemonians. Hermes is explaining why the Gods are so vexed, not with the Athenians in particular, but with the Hellenes in general. The Gods were often giving opportunities for Peace, but whichever side at the moment had got the upper hand, whether the Athenian or the Lacedaemonian, was sure to reject every overture. The subject to ἤρεϊσθε is ὑμεῖς οἱ Ἕλληνες.)

212. σπονδὰς ποιούντων] In the second year of the war the combined pressure of the invasion and the pestilence was too much for the resolution of the Athenian people, and they sent ambassadors to Sparta to endeavour to obtain a peace, but without success; πρὸς τοὺς Λακεδαιμονίους ὄρμητο συγχωρεῖν, καὶ πρέσβεις τινὰς πέμψαντες ὡς αὐτοὺς ἀπρακτοὶ ἐγένοντο.—Thuc. ii. 59. Five years later the tide of fortune had changed, and was setting strongly in favour of Athens, and it was then the turn of the Laconians to ask for peace, and of the Atticans to re-

As high as they can go ; that they no more
May see your fightings or receive your prayers.

TRYG. Why have they treated us like that ? do tell me.

HERM. Because, though They were oftentimes for Peace,
You always would have War. If the Laconians
Achieved some slight advantage, they would say,
"Noo by the Twa sall master Attic catch it ;"

Or if the Attics had their turn of luck,
And the Laconians came to treat for peace,
At once ye cried, *"We're being taken in,
Athenè ! Zeus ! we can't consent to this ;
They're sure to come again if we keep Pylus."*

TRYG. Yes ; that's exactly how we talked : exactly.

HERM. So that I know not if ye e'er again
Will see the face of Peace. TRYG. Why, where's she gone to ?

HERM. War has immured her in a deep deep pit.

TRYG. Where ? HERM. Here, beneath our feet. And you may see
The heavy stones he piled about its mouth,
That none should take her out. TRYG. I wish you'd tell me
How he proposes now to deal with us.

fuse it. First, while the troops were blockaded indeed, but still uncaptured, in Sphacteria, the Lacedaemonians sent ambassadors, νομίζοντες τοὺς Ἀθηναίους ἐν τῷ πρὶν χρόνῳ σπονδῶν μὲν ἐπιθυμεῖν, σφῶν δὲ ἐναντιουμένων, καλύεσθαι διδομένης εἰρήνης ἀσμένως δέξασθαι τε καὶ τοὺς ἄνδρας ἀποδώσειν. Οἱ δὲ τὰς μὲν σπονδὰς, ἔχοντες τοὺς ἄνδρας ἐν τῇ νήσῳ, ἥδη σφίσιν ἐνόμιζον ἐτοίμους εἶναι ὅπότεν βούλωνται ποιείσθαι πρὸς αὐτοὺς, τοῦ δὲ πλέονος ὠρέγοντο (Thuc. iv. 21). And, after the troops were captured, οἱ Λακεδαιμόνιοι ἐπρεσβεύοντο παρὰ τοὺς Ἀθηναίους, καὶ ἐπειρῶντο τὴν τε Πύλον

καὶ τοὺς ἄνδρας κομίζεσθαι· οἱ δὲ μειζόνων τε ὠρέγοντο, καὶ πολλάκις φοιτῶντων αὐτοὺς ἀπράκτους ἀπέπεμπον (Thuc. iv. 41).

214. ναὶ τὸ σιῶ] One or other of the Dioscuri accompanied in symbol the royal armies of Sparta (Hdt. v. 75, and Valckenaer's note), and the common oath of Sparta was "by the Two Gods," ναὶ τὸ σιῶ. See Lysistrata 81 ; Xen. Hellen. iv. 4, 10 ; and the commentary on Acharn. 905.

220. ἡμεδαπός] of our country. We had ποδαπός, of what country, supra 186.

- ΕΡ. οὐκ οἶδα πλὴν ἓν, ὅτι θυεῖαν ἐσπέρας
ὑπερφυᾷ τὸ μέγεθος εἰσηνέγκατο.
- ΤΡ. τί δῆτα ταύτῃ τῇ θυεῖα χρήσεται ; 230
- ΕΡ. τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.
ἀλλ' εἴμι· καὶ γὰρ ἐξιέναι, γνώμην ἐμὴν,
μέλλει· θορυβεῖ γοῦν ἔνδον. ΤΡ. οἴμοι δεῖλαιος.
φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ἡσθόμην
καὐτὸς θυεῖας φθέγμα πολεμιστηρίας. 235
- ΠΟ. ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,
ὡς αὐτίκα μάλα τὰς γνώθους ἀλγήσετε.
- ΤΡ. ὄναξ Ἀπολλων, τῆς θυεῖας τοῦ πλάτους.
ὅσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.
ἄρ' οὗτός ἐστ' ἐκείνος ὃν καὶ φεύγομεν, 240
ὁ δεινὸς, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν ;

228. οὐκ οἶδα πλὴν ἓν] This is a favourite phrase of Euripides. He commences a verse with it, Hipp. 599 ; Suppl. 933 ; Ion 311 ; Electra 627, 752 ; Herc. Fur. 1143.

232. γνώμην ἐμὴν] *As it seems to me.* Wasps 983 ; Eccl. 349.)

234. ἀποδρῶ] *[For he is no longer on his beetle. He probably dismounted so soon as he found himself on the upper stage.]*

236. ΠΟΛΕΜΟΣ] War enters, bearing a gigantic mortar, in which he is about to make a salad, *μυττωτὸν*, inf. 247, 273 (or as we might say, to make mincemeat), of the Hellenic cities. Now the full ingredients of a *μυττωτὸς*, as described by the Scholiast on Knights 771, are cheese, garlic, egg, oil, and leek (*κατασκευάζεται* δὲ ἀπὸ τυροῦ καὶ σκορόδου καὶ ῥοῦ καὶ ἐλαίου

καὶ πρᾶσου), sweetened, no doubt, with an admixture of honey. Instead of leek (*πρᾶσον*), War throws in the homonymous Laconian town of Prasiae ; for garlic he takes Megara, the great garlic-producing country ; Sicily, the Stilton of antiquity, is the natural substitute for cheese ; whilst Attica is represented by her own celebrated honey.

237. τὰς γνώθους ἀλγήσετε] *〈τριβόμενοι ἐν τῇ θυεῖα, as the Scholiast says. But he adds a truly ridiculous alternative, ἢ τὸν μυττωτὸν ἐσθίοντες. For the mortals whom War is addressing were not to eat the salad ; they were to be the salad.〉*

241. ὁ δεινὸς, ὁ ταλαύρινος] These words are intended to carry the mind back to the poet's description of Lamachus in Acharn. 964, as ὁ δεινὸς, ὁ ταλαύρινος, ὃς τὴν Γοργόνα | πάλλει, κ.τ.λ. The

- HERM. I only know that yester eve he brought
 Into this house a most gigantic mortar.
- TRYG. What is he going to do with that, I wonder!
- HERM. He means to put the cities in and pound them.
 But I shall go. He's making such a din
 I think he's coming out. TRYG. Shoo! let me run
 Out of his way: methought that I myself
 Heard a great mortar's war-inspiring blast.
- WAR. O mortals! mortals! wondrous-woeful mortals!
 How ye will suffer in your jaws directly!
- TRYG. O King Apollo, what a great big mortar!
 Oh the mere look of War how bad it is!
 Is this the actual War from whom we flee,
 The dread tough War, the War upon the legs?

succeeding words *ὁ κατὰ τοῖν σκελοῖν* present some difficulty. Reiske says, "Scilicet *ἰέμενος*, qui ad affligenda, confringenda crura tendit." Brunck, "Splendum videtur *ἑστῶς*, *βεβηκῶς*, vel simile quid." And others refer it to the manner in which War was represented on the stage. But it is clear that the phrase must refer, not to the representation, but to that which is represented, the dreadful War *ὃν φεύγομεν*. "Is this really and truly," says Trygaeus, "the terrible War *κατὰ τοῖν σκελοῖν*?" It is conceivable that as the other epithets are appropriated from Lamachus, this also may have some reference to him. But I rather believe it to be a parody of some existing description of War. In the famous stanza, in which Horace speaks

of death in battle (Od. iii. 2. 13)—

Dulce et decorum est pro patria mori;
 Mors et fugacem persequitur virum,
Nec parcat imbellis juventae
Poplitibus timido ve tergo,

we know that the second line was borrowed from Simonides (Stobaeus Anth. 118. 6) (*ὁ δ' αὖ θάνατος ἔκιχε καὶ τὸν φνυγόμαχον*), and what more probable than that the succeeding lines also should be of Greek origin, and that Aristophanes should here be referring to the description from which they were taken? With the general turn of the expression, compare the inscription composed by Simonides for the statue of Pan (Fragm. 25, Gaisf.) *τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ Μήδων, κ.τ.λ.*

ΠΟ. (πράσα ἐμβάλλων.) ἰὼ Πρασιαὶ τρισάθλιαι καὶ πεντάκις
καὶ πολλοδεκάκις, ὥς ἀπολείσθε τήμερον.

ΤΡ. τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμά πο·
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς. 245

ΠΟ. (σκόροδα ἐμβάλλων.) ὦ Μέγαρά Μέγαρ', ὥς ἐπιτετρίψεσθ αὐτίκα
ἀπαξάπαντα καταμεμυτωτευμένα.

ΤΡ. βαβαὶ βαβαιᾶξ, ὥς μεγάλα καὶ δριμέα
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.

ΠΟ. (τυρὸν ἐμβάλλων.) ἰὼ Σικελία, καὶ σὺ δ' ὥς ἀπόλλυσαι. 250

ΤΡ. οἶ' ἡ πόλις τάλαινα διακναισθήσεται.

242. Πρασιαί] πράσα ἐμβάλλων ταῦτα φησιν.—Scholiast. This and the following notes to the like effect seem to have been stage-directions, *παρεπιγραφαὶ* (see on 250 inf.), (and they are so treated in the present edition). Prasiae was a town “on Laconia’s side,” which was sacked by the Athenians in the second year of the war (Thuc. ii. 56); but it owes its introduction here to the similarity of its name with that of *πράσα*, “leeks.”

246. Μέγαρά] σκόροδα ἐμβάλλων ταῦτα φησιν, ἡ γὰρ Μεγαρικὴ γῆ σκοροδοφόρος.—Scholiast. Excluded for more than ten years from all markets throughout the Athenian empire, with the Athenian armies twice every year overrunning their territory, and “grubbing up by the very roots” their agricultural produce (see Ach. 750–63), with an Athenian garrison occupying their port of Nisaea and threatening the city itself, the Megarians were in truth reduced to such utter misery and destitution, that it seemed more than likely that they would be actually “worn and torn to pieces” by a prolongation of the war. But here

they are introduced to typify the garlic for which they had once been renowned throughout Hellas. See Acharn. loc. cit. and line 813 of the same Play, where the starving Megarian, asked to name his own price for his child, humbly craves a bunch of garlic, and *περιπαθῶς*, says the Scholiast, *ὁ Μεγαρεὺς ταῦτα ζητεῖ, ἀπρότερον οἱ Μεγαρεῖς ἄλλοις παρείχον*. And see inf. 502. That garlic was one of the principal ingredients of a Greek salad we see also from Acharn. 174, where Dicaeopolis, plundered of his garlic by the Odomantians, cries out, *οἶμοι τάλας, μυτωτὸν ὄσον ἀπώλεσα*. In the word *κλαύματα* there is an allusion as well to the pungent properties of the plant as to the sorrows of Megara.

250. ἰὼ Σικελία] ταῦτα πάντα *παρεπιγραφῇ*. τυρὸν γὰρ ἐμβάλλων Σικελίας μέμνηται· πολλὸς γὰρ ἐκεῖ τυρός.—Scholiast. For the cheese which was the boast of Sicily, *Σικελίας αἷχημα τροφαλῖς*, see Athenaeus i, cap. 49; xiv, cap. 76. The indictment against the dog in the Wasps (838, 897) was that he had stolen a Sicilian cheese. The strains in which

WAR. (*Throwing in leeks.*)

O Prasiae! O thrice wretched, five times wretched,
And tens of times, how you'll be crushed to-day!

TRYG. Friends, this as yet is no concern of ours,
This is a blow for the Laconian side.

WAR. (*Throwing in garlic.*)

O Megara! Megara! in another moment,
How you'll be worn, and torn, and ground to salad!

TRYG. Good gracious! O what heavy, bitter tears
He has thrown in to mix for Megara.

WAR. (*Throwing in cheese.*)

O Sicily! and you'll be ruined too.

TRYG. Ah, how that hapless state will soon be grated!

Polyphemus, the enamoured Sicilian Cyclops, pours out his hopeless passion for Galatea, in the eleventh Idyl of Theocritus, are full of allusions to his cheese. She is "fairer than cream cheese" (20): Does she doubt his wealth? She has only to look at the racks groaning under the weight of his cheeses all the year round (36): "Will she not come and help him to make his cheese?" (66). "Your whey-face," says Doris, spitefully, to the same Galatea in the first of Lucian's Sea-Dialogues, "is all that your Cyclops lover can see to admire in you; it reminds him of his own beloved cheese and curds."

251. οἱ ἡ πόλις, κ.τ.λ.] The MSS. give this line to War, but I had ventured to assign it to Trygaeus, even before I had observed that a similar suggestion had been made by Dobree, adopted by Bergk, and approved (though not adopted) by Dindorf and Holden. It is not to be supposed that Trygaeus would allow any ingredient to be

poured in, without some comment of his own. No allusion is here intended, as Paulmier would have us believe, to the troubles of Leontini five years before (Thuc. iii. 86). The poet is speaking of the Future, not of the Past; of the misfortunes which, unless averted by the return of Peace, would fall upon the Hellenic world. If there is any allusion to actual events, it would be to the troubles which, notwithstanding the general pacification of B.C. 424, were just recommencing in Sicily (Thuc. v. 4). But I believe that the poet is not referring to any historical fact at all; he is merely selecting, from the area over which the war extended, such cities as most aptly represent the ingredients of his salad. That grated cheese was one of these ingredients we learn too from Knights 771 κατακησθείην ἐν μυττωτῷ μετὰ τυροῦ. (He is, however, possibly anticipating that Sicily will be drawn into the vortex of the War, as it was shortly afterwards.)

- ΠΟ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τὰττικόν.
 ΤΡ. οὗτος, παραινῶ σοι μέλιτι χρῆσθ' ἀτέρφω.
 τετρώβολον τοῦτ' ἐστί· φείδου τὰττικοῦ.
 ΠΟ. παῖ παῖ Κυδοιμέ. ΚΥ. τί με καλεῖς; ΠΟ. κλαύσει μακρά. 255
 ἔστηκας ἄργός; οὐτοσί σοι κόνδυλος.
 ΚΥ. ὥς δριμύς. οἷμοι μοι τάλας. ὦ δέσποτα,
 μῶν τῶν σκορόδων ἐνέβαλες εἰς τὸν κόνδυλον;
 ΠΟ. οἴσεις ἀλετρίβανον τρέχων; ΚΥ. ἀλλ', ὦ μέλε,
 οὐκ ἔστιν ἡμῖν· ἐχθὲς εἰσφκίσμεθα. 260
 ΠΟ. οὔκουν παρ' Ἀθηναίων μεταθρέξει ταχύ;
 ΚΥ. ἔγωγε νῆ Δρ' εἰ δὲ μή γε, κλαύσομαι.

252. τὸ μέλι τὰττικόν] The honey of Attica was proverbial for its excellence. "Sweet as Attic honey" is the passionate encomium bestowed by the Scythian in Thesm. 1192, upon the maiden's kiss. Nor has it altogether lost its pre-eminence, even in modern days. The "murmuring of innumerable bees" is still heard amongst the fragrant thyme of "sweet Hymettus"; and no honey is esteemed of so exquisite a flavour as that which is there produced. Sir George Wheler, who visited Attica about A.D. 1676, and who gives in the sixth book of his Travels a detailed account of the processes adopted by the Hymettian bee-keepers, describes their honey as of a good consistence, and of a fair gold colour. He says that "the same quantity sweetens more water than the like quantity of any other doth"; and that it is in such request, and fetches so high a price in Constantinople, where it is used for the purpose of sweetening

sherbet, that all the honey in the neighbourhood of Hymettus is brought to be stamped with the mark of a monastery there, that it may pass as the genuine Hymettian honey. See also the second letter of Mr. Bracebridge in the Appendix to Wordsworth's Athens and Attica. The Scholiasts observe how tender the poet shows himself towards Athens. She is the sweetest of all the ingredients, and the demon of War has no threats for her. (I will add a few more tributes to the excellence of τὸ μέλι τὰττικόν. Strabo (ix. 1. 23, p. 399) says ὁ Ὑμηττὸς μέλι ἄριστον ποιεῖ. And a few lines later, τοῦ μέλιτος ἀρίστου ὄντος τῶν πάντων τοῦ Ἀττικοῦ. Pliny (N. H. xxi. 31, cf. Id. xi. 13) tells us that all the world gave the highest praise to the Attic honey; and that as its special flavour was supposed to be derived from the thyme on which the bees were accustomed to browse, many have carried the Attic thyme into other lands, and sought

WAR. And now I'll pour some Attic honey in.

TRYG. Hey, there, I warn you, use some other honey :
Be sparing of the Attic ; that costs sixpence.

WAR. Ho, boy ! boy ! Riot ! RIOT. What's your will ?

WAR. You'll catch it,

You rascal, standing idle there ! take that !

RIOT. Ugh how it stings. O me ! O me ! why, master,
Sure you've not primed your knuckles with the garlic ?

WAR. Run in and get a pestle. RIOT. We've not got one ;
We only moved in yesterday, you know.

WAR. Then run at once and borrow one from Athens.

RIOT. I'll run by Zeus ; or else I'm sure to catch it.

to rear it there, but without success. According to Plutarch (Dion. 58) it was commonly said that the very best and the very worst men came from Athens, just as her soil produced the most delicious honey and the deadliest hemlock. And Synesius, in his 136th epistle, complains that Athens, which aforetime was the home of philosophers, now relies for her celebrity on her honey-factors. "And still its honeyed wealth Hymettus yields," Childe Harold ii. 87.)

255. *κλαύσει μακρά*] ["*Plorabis largiter*," Bergler. This is a favourite phrase with Aristophanes who uses it, or an equivalent, in every extant Comedy with the single exception of the Acharnians. *μακρά* is *μακρὸν χρόνον*. It cannot bear the meaning which Van Leeuwen gives it, "*clamores qui procul audiantur*." Menander in his *Περικειρομένη* (line 250, ed. Capps) has *οἰώζειν μακρὰ καὶ μεγάλα*, *loud and long*. Lucian couples it with *χαίρειν*, "Apology for the De Mercede

conductis" (5), "*Pro lapsu inter salutandum*" (2).)

261. *παρ' Ἀθηναίων*] Here again the Scholiast, perhaps rather fancifully, detects a possible compliment to the antiquity of the Athenians, as if it was intended to contrast them with these new-comers, who "only moved in yesterday." The two pestles of War are, of course, Cleon and Brasidas ; of whom Thucydides (v. 16) also says that "they were the most determined opponents of Peace : Cleon, because in quiet times his malpractices would be more apparent, and his calumnies less easily believed : Brasidas, because he was then in the full tide of his glorious and successful career." They both fell in the battle which was fought under the walls of Amphipolis, in the summer preceding the performance of this Play. Cleon is also called a pestle—*δοιδυξ*—in Knights 984, cf. inf. 295.

- ΤΡ. ἄγε δὴ, τί δρῶμεν, ὦ πόνηρ' ἀνθρώπια ;
 δρᾶτε τὸν κίνδυνον ἡμῖν ὡς μέγας·
 εἶπερ γὰρ ἤξει τὸν ἀλετρίβανον φέρων, 265
 τούτῳ ταραξεί τὰς πόλεις καθήμενος.
 ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ ᾿λθοι φέρων.
- ΚΥ. οὗτος. ΠΟ. τί ἔστιν ; οὐ φέρεις ; ΚΥ. τὸ δεῖνα γὰρ,
 ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος,
 ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα. 270
- ΤΡ. εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν
 ἀπόλωλ' ἐκείνος κὰν δέοντι τῇ πόλει,
 ἥ πρίν γε τὸν μυττωτὸν ἡμῖν ἐγχεάι.
- ΠΟ. οὐκουν ἔτερον δῆτ' ἐκ Λακεδαίμονος μέτει
 ἀνύσας τι ; ΚΥ. ταῦτ', ὦ δέσποθ'. ΠΟ. ἡκέ νυν ταχύ. 275
- ΤΡ. ὦνδρες, τί πεισόμεσθα ; νῦν ἀγὼν μέγας.
 ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθράκῃ τυγχάνει
 μεμνημένος, νῦν ἔστιν εὔξασθαι καλὸν

263. πόνηρ' ἀνθρώπια] This expression is used by Xenophon, Mem. ii. 3. 16.

268. τὸ δεῖνα] This expression has proved a great stumbling-block to the commentators. Bergler's translation is *illud enim periit pistillum*, and with this Dindorf and Holden agree. Reiske takes it to mean τὸ δεῖν ἔστιν εἰπεῖν scil. οἱμοι. Weise in a long note labours to prove that it always means *ille quisquis*, and is here to be joined with ἀλετρίβανος : whilst Richters supplies ἐγένετο, — οὐ φέρω, τὸ δεῖνα γὰρ ἐγένετο. I entirely agree with Brunck (at Lysist. 921) that it is a mere ejaculation, not grammatically connected with the rest of the sentence, though even Brunck, as I think, to some extent misapprehends the nature and purport of the ejaculation. It is, in my

judgement, used here and inf. 879 ; Birds 648 ; Lysist. 921, 926, 1168 ; as a sort of apologetic and deprecatory introduction to a disagreeable narrative ; a sort of pretended forgetfulness or hesitation (like our "What was I going to say?" "What do you think?" "Would you believe it?") introduced for the purpose of postponing or breaking the abruptness of a statement which the speaker is reluctant to make. It is thus closely connected with the common use of ὁ ἢ τὸ δεῖνα to signify a person or object whose name you do not know or will not mention (Thesm. 620-5 ; Ach. 1149). And this I take to be the interpretation of the Scholiast, διὰ τούτου τὸ ῥηθησόμενον ἀηδὲς ἐκφέυγει εὐθέως λέγειν' ὅτε γάρ τι δυσχερὲς μέλλομεν λέγειν, εἰώθαμεν τοῦτο προτάσσειν ὡς μὴ

TRYG. What's to be done, my poor dear mortals, now?

Just see how terrible our danger is:

For if that varlet bring a pestle back,

War will sit down and pulverize our cities.

Heavens! may he perish, and not bring one back.

RIOT. You there! WAR. What! Don't you bring it?

RIOT. Just look here, sir:

The pestle the Athenians had is lost,

The tanner fellow that disturbed all Hellas.

TRYG. O well done he, Athenè, mighty mistress;

Well is he lost, and for the state's advantage,

Before they've mixed us up this bitter salad.

WAR. Then run away and fetch from Lacedaemon

Another pestle. RIOT. Yes, sir. WAR. Don't be long.

TRYG. Now is the crisis of our fate, my friends.

And if there's here a man initiate

In Samothrace, 'tis now the hour to pray

ἐὐθυρημονούντες. Thus in Lys. 921, 926—

καίτοι, τὸ δεῖνα, ψιὰθός ἐστ' ἐξοιστέα.

But, Zeus ha' mercy, I forgot the matting.

καίτοι, τὸ δεῖνα, προσκεφάλαιον οὐκ ἔχεις.

But here's a job, you haven't got a pillow.

And in Birds 648 ἀτὰρ, τὸ δεῖνα, δεῦρ' ἐπανάκρουσαι πάλιν. But (*what was I going to say?*) please hark back here an instant. (See Wasps 524, the commentary on Lys. 921, and the introduction to the Plutus, p. xxv. I have altered the distribution of the speeches in this line which generally runs ΠΟ. οὗτος. ΚΥ. τί ἔστιν; ΠΟ. οὐ φέρεῖς; It seems to me that when Riot returns, War could not begin with οὗτος, nor could Riot reply with τί ἔστιν; As I have arranged the line it exactly corresponds with the second

entrance of Riot infra 280, 281. Riot begins, and War answers here τί ἔστιν; οὐ φέρεῖς; just as he answers there τί ἔστι; μὴν οὐκ αὖ φέρεῖς;)

276. ἀγὼν μέγας] The MSS. and editions read νῦν ἀγὼν μέγας. I have added the aspirate because I think that the meaning is not "now is a great contest" but *now comes the Tug of War*. Thus in Wasps 533 ὁρᾷς γὰρ ὡς σοὶ μέγας ἐστὶν ἀγὼν; Plato, Republic, x. 608 B μέγας ὁ ἀγὼν, μέγας, οὐχ ὅσος δοκεῖ: and Thuc. ii. 45 ὁρῶ μέγαν τὸν ἀγῶνα.

277. Σαμοθράκη] This was the headquarters of the secretrites and mysterious worship of the Cabiri. Bentley refers to the Scholiast on Apollonius Rhodius, i. 918, who tells us that of those there in-

- ἀποστραφῆναι τοῦ μετιόντος τὸ πόδε.
 ΚΥ. οἴμοι τάλας, οἴμοι γε, κᾶτ' οἴμοι μάλα. 280
 ΠΟ. τί ἔστι; μὼν οὐκ αὖ φέρεις; ΚΥ. ἀπόλωλε γὰρ
 καὶ τοῖς Λακεδαιμονίοισιν ἀλετρίβανος.
 ΠΟ. πῶς, ὦ πανοῦργ'; ΚΥ. ἐς τὰπὶ Θράκης χωρία
 χρήσαντες ἑτέροις αὐτὸν εἴτ' ἀπώλεσαν.
 ΤΡ. εὖ γ', εὖ γε ποιήσαντες, ὦ Διοσκόρω. 285
 ἴσως ἂν εὖ γένοιτο· θαρρεῖτ', ὦ βροτοί.
 ΠΟ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν·
 ἐγὼ δὲ δοῖδुक' εἰσιὼν ποιήσομαι.
 ΤΡ. νῦν τοῦτ' ἐκεῖν' ἦκει, τὸ Δάτιδος μέλος,
 ὃ δεφόμενός ποτ' ἦδε τῆς μεσημβρίας, 290
 "ὥς ἦδομαι καὶ χαίρομαι κεύφραίνομαι."
 νῦν ἐστιν ἡμῖν, ὦνδρες Ἑλληνες, καλὸν
 ἀπαλλαγεῖσι πραγμάτων τε καὶ μαχῶν
 ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,
 πρὶν ἔτερον αὖ δοῖδuka κωλύσαι τινα. 295

initiated it is said that, whatsoever they ask in prayer, they will surely obtain.

279. ἀποστραφῆναι] Opinions differ as to whether we are to render this "to be turned aside," or (in the sense of διαστραφῆναι) "to be dislocated." But, in my judgement, the words τοῦ μετιόντος τὸ πόδε are inserted παρὰ προσδοκίαν, and ἀποστραφῆναι means "to be averted." *Pray the Gods to avert—not the approaching calamities, but—the messenger's two feet.*

283. ἐς τὰπὶ Θράκης χωρία] The regions to which the movements of Brasidas extended, though not within the limits to which the name of Thrace was ultimately confined, were at this period uniformly described as τὰ ἐπὶ Θράκης (see

Thuc. i. 59; iv. 78, 82; v. 2, 21, &c.): and his expedition was commonly spoken of as ἡ ἐπὶ Θράκης στρατεία (see Thuc. iv. 70, 74, &c.).

285. Διοσκόρω] As, when Trygaeus heard that the Athenian pestle was lost, he gratefully invoked the patron Goddess of Athens (sup. 271), so now, on hearing of the loss of the Spartan pestle, he invokes the patron Gods of Sparta; see sup. 214, 218.

289. τοῦτ' ἐκεῖν'] (This is a common form for introducing a quotation or proverbial saying. Cf. Eccl. 78 and the note there. So Lucian, τοῦτο ἐκεῖνο "ἐς πεδίον τὸν ἵππον," Piscator (9). τοῦτ' ἐκεῖνο "ἐκ τῶν Διὸς δέλτων ὁ μάρτυς," De Mercede conductis (12).)

For the averting of—the varlet's feet.

RIOT. Alas! alas! and yet again, alas!

WAR. What ails you? don't you bring one now? RIOT. Oh Sir,
The Spartans too have lost their pestle now.

WAR. How so, you rascal? RIOT. Why, they lent it out
To friends up Thraceward, and they lost it there.

TRYG. And well done they! well done! Twin sons of Zeus!
Take courage, mortals: all may yet be well.

WAR. Pick up the things, and carry them away;
I'll go within and make myself a pestle.

TRYG. Now may I sing the ode that Datis made,
The ode he sang in ecstasy at noon,
“*Eh, sirs, I'm pleased, and joyed, and comforted.*”
Now, men of Hellas, now the hour has come
To throw away our troubles and our wars,
And, ere another pestle rise to stop us,
To pull out Peace, the joy of all mankind.

291. *χαίρομαι*] According to the Scholiasts the Datis here spoken of was the Persian commander immortalized by his defeat at Marathon, who prided himself on his accurate knowledge of Greek, but with so little reason, that, from his ludicrous blunders, a barbarism acquired the name of a *δαιτισμός*. In the present instance he seems to have thought it safe to make all the verbs end in a like termination, and therefore said *χαίρομαι* for *χαίρω*.

294. *τὴν πᾶσιν Εἰρήνην φίλην*] Strong words, yet scarcely too strong to describe the sentiment then pervading the whole Hellenic world. The Sicilian Greeks had already followed the advice of Hermodrates, and made *τὴν ὑπὸ πάντων ὁμολο-*

γούμενην ἄριστον εἶναι εἰρήνην (Thuc. iv. 62).

295. *ἔρεπον*] “Alcibiadem haud dubio intelligit,” says Paulmier. The mistake was a natural one for Paulmier, who supposed the Play to have been written three years later than was really the case; but it is strange to find it repeated by editors who are aware that the true date of the Play is B. C. 421. For at that time Alcibiades was so far from being “a pestle of war,” that “he was advocating both the peace and the alliance with Sparta, and the restoration of the prisoners.” See Grote’s History of Greece, chap. lv. And in fact there is no allusion here to any individual whatever; there *is* no other pestle: War is

ἀλλ', ὦ γεωργοὶ κᾶμποροι καὶ τέκτονες
καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
καὶ νησιῶται, δεῦρ' ἵτ', ὦ πάντες λεῶ,
ὡς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία·
νῦν γὰρ ἡμῖν ἀρπάσαι πάρεστιν ἀγαθοῦ δαίμονος.

300

ΧΟ. δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας.

ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πάποτε,
τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν·
ἡμέρα γὰρ ἐξέλαμψεν ἥδε μισολάμαχος.
πρὸς τὰδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κἀρχιτεκτόνει,
οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,
πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

305

ΤΡ. οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι
τὸν Πόλεμον ἐκζωπυρήσῃτ' ἔνδοθεν κεκραγότες ;

310

ΧΟ. ἀλλ' ἀκούσαντες τοιοῦτου χαίρομεν κηρύγματος.
οὐ γὰρ ἦν “ ἔχοντας ἤκειν σιτί' ἡμερῶν τριῶν.”

ΤΡ. εὐλαβεῖσθε νῦν ἐκείνον τὸν κάτωθεν Κέρβερον,

gone in to make one (supra 288) ; and Trygaeus is anxious to recover Peace, before any other pestle comes into existence.

296-8. γεωργοὶ . . . πάντες λεῶ] <Wide as is the invitation, the Chorus is really composed simply of twenty-four Attic (the list of *Dramatis Personae* in the Venetian MS. says Athmonian) farmers. They so describe themselves infra 508, 589, and elsewhere, and are so described by others 511, 550, 551, 603, and elsewhere. The Boeotians, Argives, Lacedaemonians, Megarians, and others, who are presently called upon to assist in drawing up Peace from the pit, form no part

of the Chorus, nor are they (as some suppose) supernumeraries ; they are purely imaginary personages. The twenty-four farmers, as they hasten into the orchestra at the summons of Trygaeus, are singing their Parodos or entrance-song, and calling upon the other members of the Panhellenic family to aid them in the work.)

300. ἀγαθοῦ δαίμονος] This expression refers, as the Scholiast observes, to the libation poured, after supper, in the name ἀγαθοῦ δαίμονος. It was made when the guests had washed their hands, ἐπὶν ἀπονίψωνται (Athenaeus xi. 73), and the tables were about to be removed,

O all ye farmers, merchants, artisans,
 O all ye craftsmen, aliens, sojourners,
 O all ye islanders, O all ye peoples,

Come with ropes, and spades, and crowbars, come in eager hurrying haste,
 Now the cup of happy fortune, brothers, it is ours to taste.

CHORUS. Come then, heart and soul, my comrades, haste to win this great salvation,
 Now or never, now if ever, come, the whole Hellenic nation !
 Throw away your ranks and squadrons, throw your scarlet plagues away,
 Lo, at length the day is dawning, Lamachus-detesting day !
 O be thou our guide and leader, managing, presiding o'er us,
 For I think I shan't give over in this noble task before us,
 Till with levers, cranes, and pulleys once again to light we haul
 Peace, the Goddess best and greatest, vineyard-lovingest of all.

TRYG. O be quiet ! O be quiet ! by your noisy loud delight
 You will waken War, the demon, who is crouching out of sight.

CHOR. O we joy, we joy, we joy, to hear your glorious proclamations,
 So unlike that odious *Wanted at the camp with three days' rations*.

TRYG. Yet beware, beware, remember ! Cerberus is down below :

όποτε μέλλοι ή τράπεζα αἶρεσθαι (Schol. at Knights 85 ; Wasps 525), and was a libation of pure wine, ἄκρατον, unmingled with water. See the passages of Aristophanes mentioned above, and Schweighaeuser's notes on Athenaeus xv. 17.

302. Πανέλληνες] μᾶ προσηγορία αὐτοὺς περιέλαβε, δηλῶν τὸ συγγενές, καὶ δυσωπῶν αὐτοὺς ὡς οὐδὲ τῇ ὀνομασίᾳ διακεκριμένοι πολέμοιςι πρὸς ἑαυτούς.—Scho-liast. Cf. Plato, Republic, v. 470 C. κακῶν φοινικικῶν the Scholiast refers either to the red horrors of bloodshed or to the scarlet coats of the soldiers, as inf. 1173.

312. ἔχοντας σιτί' ἡμερῶν τριῶν] Sol-

diers and sailors, ordered on an immediate expedition without baggage, were expected to carry with them three days' rations. Thus Thucyd. i. 48 ἐπειδὴ δὲ παρεσκεύαστο τοῖς Κορινθίοις, λαβόντες τριῶν ἡμερῶν σιτία ἀνήγοντο ὡς ἐπὶ ναυμαχίαν. Aristophanes alludes to this regulation, Acharn. 197 ; Wasps 243.

313. Κέρβερον] τὸν Κλέωνα.—Scho-liast. "Belli personam ita describit, ut alias Cleonem."—Bergler. <But though War is not entirely left out of sight, for it is to him that the description ἐκδραμῶν κ.τ.λ. in line 319 must undoubtedly belong, yet in my opinion the reference here is primarily to Cleon himself, and

- μη παφλάζων καὶ κεκραγῶς, ὥσπερ ἡνίκ' ἐνθάδ' ἦν,
ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ 'ξελκύσαι. 315
- XO. οὐτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,
ἦν ἅπαξ ἐς χεῖρας ἔλθῃ τὰς ἐμάς. ἰοῦ ἰοῦ.
- TP. ἐξολεῖτέ μ', ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε·
ἐκδραμὼν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν.
- XO. ὥς κυκάτω καὶ πατεῖτω πάντα καὶ ταραττέτω, 320
οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον παυσαιμέθ' ἄν.
- TP. τί τὸ κακόν; τί πάσχετ', ὦνδρες; μηδαμῶς, πρὸς τῶν θεῶν,
πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
- XO. ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς
οὐκ ἐμοῦ κινουντος αὐτὸ τὼ σκέλη χορεύετον. 325
- TP. μή τι καὶ νυνὶ γ' ἔτ', ἀλλὰ παῦε παῦ ὀρχούμενος.
- XO. ἦν ἰδοῦ, καὶ δὴ πέπαυμαι. TP. φῆς γε, παύει δ' οὐδέπω.
- XO. ἐν μὲν οὖν τουτί μ' ἔασον ἐλκύσαι, καὶ μηκέτι.
- TP. τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσεσθ' ἔτι.
- XO. οὐκ ἂν ὀρχησaiμέθ', εἴπερ ὠφελήσaiμέν τί σε. 330
- TP. ἀλλ' ὀρᾶτ', οὐπω πέπαυσθε. XO. τουτογὶ νῆ τὸν Δία
τὸ σκέλος ῥίψαντες ἤδη λήγομεν τὸ δεξιόν.
- TP. ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.
- XO. ἀλλὰ καὶ τᾶριστερόν τοί μοῦστ' ἀναγκαίως ἔχον.

only incidentally to War. For Cleon was κάτω (infra 649); whereas War was ἐνδοθεν (supra 310) and not κάτωθεν. And although the words ἡνίκ' ἐνθάδ' ἦν, if they mean the upper stage whereon Trygaeus is standing (the view which I took in the former edition), could only apply to War, yet I am now satisfied that the Scholiast is right in treating them as merely equivalent to ὅτε ἔζη, cf. infra 652. Mr. Graves aptly refers to Frogs 783 "where, although the scene is in Hades, Aeacus says ὀλίγον τὸ χρηστόν ἔστιν, ὥσ-

περ ἐνθάδε, as if speaking on earth." The actor ignores the special spot on which the character he represents is supposed at the moment to be standing, and merely thinks of Athens, or the upper world, as the place in which he himself and the audience are visibly existing. In the Knights the poet had dubbed Cleon κύνα Κέρβερον ἀνδραποδιστήν, and described him as παφλάζοντα (919, 1030); and indeed from the latter characteristic had given him the name Παφλαγῶν, which he bears throughout

He may come with fuss and fury (as when he was here you know),
Every obstacle and hindrance in the way of Peace to throw.

CHOR. Who shall bear her, who shall tear her, from these loving arms away,
If I once can clasp and grasp her? O hurrah! hurrah! hurrah!

TRYG. Zounds! you'll surely be our ruin: stop your clamour, I entreat:
War will by and bye come trampling everything beneath his feet.

CHOR. Let him stamp, and tramp, and trample, let him do whate'er he will,
I am so immensely happy that I really can't be still.

TRYG. What the mischief! what's the matter? do not, by the Gods, I pray,
With your dancings and your prancings spoil our noble work to-day.

CHOR. Really now I didn't mean to: no I didn't, I declare:
Quite without my will my ankles will perform this joyous air.

TRYG. Well, but don't go on at present; cease your dancing or you'll rue it.

CHOR. Look, observe, I've really ceased it. TRYG. So you say, but still you do it.

CHOR. Only once, I do beseech you; only just a single hop.

TRYG. Well then, one: make haste about it; only one, and then you stop.

CHOR. Stop? of course we stop with pleasure if 'twill your designs assist.

TRYG. Well, but look: you're still proceeding. CHOR. Just, by Zeus, one other twist
Let me fling my right leg upwards, and I'll really then refrain.

TRYG. This indulgence too I'll grant you, so you don't offend again.

CHOR. Hah! but here's my left leg also: it must have its turn, 'tis plain.

(Dancing vigorously with both legs.)

the Play.)

316. καὶ νῦν] (*even now*, few as we are till the other Hellenes come to our aid; and unarmed as we are, save with the implements of husbandry.) As to ἐξαίρησεται Bergler refers to Eurip. Heracl. 976 τοῦτον δ' ἐπέπερ χεῖρας ἦλθεν εἰς ἐμὰς, οὐκ ἔστι θνητῶν ὅστις ἐξαίρησεται, and Alc. 848 οὐκ ἔστιν ὅστις αὐτὸν ἐξαίρησεται. Add Medea 793 οὗτις ἔστιν ὅστις ἐξαίρησεται.

323. διαφθεῖρητε διὰ τὰ σχήματα] [There is an amusing similarity between these

words and those in the Cyclops of Euripides, line 221, where the Satyrs request the Cyclops not to swallow them; and he replies "I certainly won't

ἐπεὶ μ' ἂν ἐν μέσῃ τῇ γαστέρι
πηδῶντες ἀπολέσσαι' ἂν ὑπὸ τῶν σχημάτων."]

327. ἦν ἰδοῦ] [*lo and behold*. See Frogs 1390 and the note there. And compare the similar double interjection ἰδοὺ θέασαι Ach. 366, Knights 997.]

334. μοῦστ' ἀναγκαίως ἔχον] ῥίπτειν is understood from ῥίπταντες two lines above.

- ἦδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ 335
 μᾶλλον ἢ τὸ γῆρας ἐκδὺς ἐκφυγὼν τὴν ἀσπίδα.
 TP. μή τι καὶ νυνὶ γε χαίρετ'· οὐ γὰρ ἴστε πῶ σαφῶς·
 ἄλλ' ὅταν λάβωμεν αὐτὴν, τηνικαῦτα χαίρετε
 καὶ βοᾶτε καὶ γελᾶτ' ἥ-
 δη γὰρ ἐξέσται τόθ' ὑμῖν 340
 πλεῖν, μένειν, κινεῖν, καθεύδειν,
 ἐς πανηγύρεις θεωρεῖν,
 ἐστιᾶσθαι, κοτταβίζειν,
 συβαρίζειν,
 ἰοῦ ἰοῦ κεκραγένοι. 345
- XO. εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν.
 πολλὰ γὰρ ἀνεσχόμην
 πράγματά τε καὶ στιβάδας,
 ἃς ἔλαχε Φορμίων·
 κούκέτ' ἄν μ' εὖροις δικαστὴν δριμὺν οὐδὲ δύσκολον,

336. τὸ γῆρας ἐκδὺς] ἡ μεταφορὰ ἀπὸ τῶν ὄψεων.—Scholiast. Aristophanes afterwards worked this idea up into a play called the Γῆρας, in which he introduced a number of old men who had cast the slough of old age, and become boys (and very boisterous unruly boys too) once more; see Athenaeus iii. 74, p.109 F. (In Lucian's Navigium seu Vota 44 the wish of Timolaus is that he may live a thousand years, renewing his youth, ἀποδυόμενος τὸ γῆρας, every seventeenth year.)

344. συβαρίζειν] Sybaris had undoubtedly attained extraordinary wealth and magnificence before its annihilation in B.C. 510 by the armies of Croton; but the anecdotes told of the fastidious luxury and extravagant refinement of its citizens are of much later date, and

are mostly altogether apocryphal. Athenaeus (xii. 15) says that in order to secure undisturbed slumbers, they not only banished all noisy trades, but would not even allow a single cock to be kept in the city. One of them took a stroll beyond the gates, and happened to see some labourers digging. "It was enough to make me break a blood-vessel," he declared. "Why even to hear you tell of it," rejoined his friend, "has given me a stitch in the side!" Another visited Lacedaemon, and no longer wondered at the valour of the Spartans; "for, of course," said he, "they would sooner die than live such lives as theirs." Whatever may have been the sumptuousness of this opulent town in its palmiest days, such tales as these are quite incom-

I'm so happy, glad, delighted, getting rid of arms at last,
More than if, my youth renewing, I the slough of Age had cast.

TRYG. Well, but don't exult at present, for we're all uncertain still,
But, when once we come to hold her, then be merry if you will ;
Then will be the time for laughing,
Shouting out in jovial glee,
Sailing, sleeping, feasting, quaffing,
All the public sights to see.
Then the Cottabus be playing,
Then be hip-hip-hip-hurrahing,
Pass the day and pass the night
Like a regular Sybarite.

CHOR. Oh that it were yet my fortune those delightful days to see !
Woes enough I've had to bear,
Sorry pallets, trouble, care,
Such as fell to Phormio's share,
I would never more thereafter so morose and bitter be,

patible with its unquestionable power and splendour. It is not even certain that words like *συβαρίζειν* were originally connected with the name of Sybaris at all, though such was the idea in later times ; and it is quite possible that the Sybarite reputation may have been to some extent the victim of an erroneous derivation.

346. *εἰ γὰρ ἐγγένοιτο* κ.τ.λ.] <For the metrical scheme of this and the two corresponding systems, infra 385 and 582, the reader is referred to the Appendix.>

348. *συβάδος*] <*συβας* was a pallet, stuffed with rushes, straw, hay or the like, Plutus 541. *συβάδα ποιῶν, ἀπὸ χόρπου ποιέει*, St. Chrysostom, Hom. lxvi in Matth. (655 D). And in another place, "Ye go to your luxurious couches,"

he says to the rich, "and the poor must too often go *εἰς συβάδα χόρπου*, such as that whereon your watch-dog lies." Hom. xi in 1 Cor. (94 E). Such would be the common soldier's bed, and Phormio would doubtless share the hardships of his troops. "A soldier," says Plutarch, "loves to see his general eating the same hard fare as himself, and lying *ἐπὶ συβάδος*," Marius, chap. 7.)

349. *Φορμίων*] This is the illustrious naval officer, so distinguished before, and in the early years of, the Peloponnesian war. The admiration felt by the Athenians for his brilliant exploits is illustrated by the invocation in Knights 562, of Poseidon, as *Σουνιάρατε, Φορμίωνί τε φίλτατε*.

οὐδὲ τοὺς τρόπους γε δῆπον σκληρὸν, ὥσπερ καὶ πρὸ τοῦ. 350
 ἀλλ' ἀπαλὸν ἂν μ' ἴδοις
 καὶ πολὺ νεώτερον,
 ἀπαλλαγέντα πραγμάτων.
 καὶ γὰρ ἱκανὸν χρόνον ἀ-
 πολλύμεθα καὶ κατατε- 355
 τρίμμεθα πλανώμενοι
 εἰς Λύκειον καὶ Λυκείου σὺν δόρει σὺν ἀσπίδι.
 ἀλλ' ὅ τι μάλιστα χαρι-
 ούμεθα ποιοῦντες, ἄγε
 φράζε· σὲ γὰρ αὐτοκράτορ'
 εἵλετ' ἀγαθὴ τις ἡμῖν τύχη. 360

TP. φέρε δὴ κατίδω, ποῖ τοὺς λίθους ἀφέλξομεν.

EP. ὦ μιὰρὲ καὶ τολμηρὲ, τί ποιεῖν διανοεῖ;

TP. οὐδὲν πονηρὸν, ἀλλ' ὅπερ καὶ Κιλλικῶν.

EP. ἀπόλωλας, ὦ κακόδαιμον. TP. οὐκοῦν, ἦν λάχω.

Ἑρμῆς γὰρ ὦν κλήρω ποιήσεις οἶδ' ὅτι. 365

EP. ἀπόλωλας, ἐξόλωλας. TP. ἐς τίν' ἡμέραν;

EP. ἐς αὐτίκα μάλ'. TP. ἀλλ' οὐδὲν ἡμπόληκά πω,
 οὔτ' ἄλφιδ' οὔτε τυρὸν, ὥς ἀπολούμενος.

EP. καὶ μὴν ἐπιτέτριψαί γε. TP. καῖτα τῷ τρόπῳ

350. πρὸ τοῦ] What manner of men the Athenian dicasts were πρὸ τοῦ, it was the object of the Wasps to show. Aristophanes seems to have considered δριμύτης to be the special characteristic of the race.

357. Λύκειον] The Lyceum, which was outside the city-walls, was used, it appears, as a parade-ground. <ἐν τούτῳ τὰς στρατιωτικὰς ἐξετάσεις ἐποιοῦντο, Photius, Hesychius, s. v. Λύκειον. τὸ δὲ σὺν δόρει σὺν ἀσπίδι Ἀχαιοῦ ἐστὶν ἐκ Μώμου. οὐδὲν δὲ χεῖρον ὀλόκληρον θεῖναι τὸ ἱαμβεῖον

ὅπερ οὕτως ἔχει, “Ἄρης ὁ ληστής σὺν δόρει σὺν ἀσπίδι.”—Scholiast. Cf. Wasps 1081.)

363. Κιλλικῶν] According to the Scholiasts, Cillicon was a traitor who delivered up his native country to its enemies. (Some say Syrus to the Samians; others Miletus to the Prieniens, and others otherwise.) His suspicious movements had previously attracted observation; but whenever interrogated as to his intentions, his reply was πάντα ἀγαθὰ, all right. And Trygaeus means that he is doing no harm, but πάντα ἀγαθὰ,

Nor a judge so stubborn-hearted, unrelenting, and severe;
 You shall find me yielding then,
 Quite a tender youth again,
 When these weary times depart.
 Long enough we've undergone
 Toils and sorrows many a one,
 Worn and spent and sick at heart,
 From Lyceum, to Lyceum, trudging on with shield and spear.
 Now then tell us what you would
 Have us do, and we'll obey,
 Since by fortune fair and good
 You're our sovereign Lord to-day.

TRYG. Come let me see which way to move the stones.

HERM. Rogue! miscreant! what are you up to now? TRYG. No harm;
 Everything's right, as Cillicon observed.

HERM. Wretch! you shall die! TRYG. When it's my lot, of course,
 For being Hermes you'll use lots, I know.

HERM. O you are doomed! doomed! doomed! TRYG. Yes? for what day?

HERM. This very instant. TRYG. But I'm not prepared:
 I've bought no bread and cheese, as if to die.

HERM. Ah, well, you're absolutely gone! TRYG. That's odd

like Cillicon.

364. ἦν λάχῳ] "It was," says the Scholiast, "the general custom at Athens to execute only one criminal a day; and when several were condemned to death, the order in which they were led out to execution was determined by lot." And I think that Trygaeus simply means that Hermes being the God of Chance, under whose special patronage lots and lotteries are, will of course follow the Athenian custom, and decide the matter by lot. He is merely bantering Hermes with a

series of ridiculous repartees. Brunk would read οἷδ' ὁ, τι, but οἷδ' ὁ τι is placed at the end of the sentence here, as in Wasps 1348, Soph. Antig. 276, and innumerable other places, in the sense of "Well I know." And cf. infra 373.

368. οὔτ' ἄλφιτ'] This is explained to mean, "I have bought no rations, as if I was going to be killed"; "quasi unus tantum modus," says Bergler, "sit pereundi, aut certissimus in bellum ire."

369. ἐπιτέτριψαι] This word is used, as supra 246 and constantly in Aristo-

- οὐκ ἡσθόμην ἀγαθὸν τοσούτον λαβών ; 370
- EP. ἄρ' οἶσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὃς ἂν
ταύτην ἀνορύττων εὐρεθῇ ; TP. νὺν ἄρά με
ἅπασ' ἀνάγκη" στ' ἀποθανεῖν ; EP. εὖ ἴσθ' ὅτι.
- TP. ἐς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς·
δεῖ γὰρ μυηθῆναι με πρὶν τεθνηκέναι. 375
- EP. ὦ Ζεῦ κεραυνοβρόντα. TP. μὴ πρὸς τῶν θεῶν
ἡμῶν κατείπης, ἀντιβोलῶ σε, δέσποτα.
- EP. οὐκ ἂν σιωπήσαιμι. TP. ναὶ, πρὸς τῶν κρεῶν
ἀγὼ προθύμως σοι φέρων ἀφικόμην.
- EP. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι, 380
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.
- TP. μὴ νυν λακίσης, λίσσομαί σ', ὄρμιδιον.
εἰπέ μοι, τί πάσχειτ', ὦνδρες ; ἔστατ' ἐκπεπληγμένοι.
ὦ πόνηροι, μὴ σιωπᾶτ'· εἰ δὲ μὴ, λακήσεται.

phanes, in the sense of being utterly destroyed ; and the answer of Trygaeus, according to Bergler, turns upon the idea expressed in Acharnians 757, that so he would be out of his misery. But probably he is only chaffing Hermes, as before.

375. *μυηθῆναι*] The Scholiast refers to the sketch, given in the Frogs, of the happy state to which those, who have been initiated and have lived a holy life, ὅσοι μεμνημέθ' εὖσεβῇ τε διήγομεν τρόπον (Frogs 456), will after death be translated. They dwell in realms of fairest sunshine and exhilarating brightness, φῶς κάλλιστον (155), μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἱλαρόν ἐστιν (454), amidst myrtle groves (156) and banks of roses (448), while around them circle the dance and song and the softly-breathing melody of the flute (154), and all pure and

holy festivities proceed for ever in the happy companies of the Blessed, θιάσους εὐδαίμονας (156). And I may add (to illustrate the mention by Trygaeus of the χοιρίδιον, whose sacrifice was an essential part of the ceremony of initiation), that Xanthias no sooner sees those holy and happy bands in the world below, than he calls out, vulgarly, ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν (Frogs 338).

376. ὦ Ζεῦ] Hermes, indignant at this last sally, calls aloud to his Master. Trygaeus endeavours to pacify him, yet even now cannot resist a joke, for there is an obvious play on the similarity of sound between πρὸς τῶν θεῶν and πρὸς τῶν κρεῶν. In reply, Hermes (like Iris in the Birds) assumes a tragic style, τραγικαῖς λέξεσιν ἐχρήσατο, τῷ τετορήσω καὶ λακήσομαι.—Scholiast.

382. ὄρμιδιον] [The quantity of the

To get such famous luck and yet not know it.

HERM. Then don't you know that death's denounced by Zeus

On all found digging here? TRYG. And is it so?

And must I die indeed? HERM. You must indeed.

TRYG. O then, I prithee, lend me half a crown.

I'll buy a pig, and get initiate first.

HERM. Ho! Zeus! Zeus! thunder-crasher! TRYG. O pray don't.

O by the heavenly powers don't peach upon us.

HERM. No, no, I won't keep silence. TRYG. O pray do.

O by the heavenly meat I brought you, master.

HERM. Why, bless you, Zeus will quite demolish me

If I don't shout and tell him all about it.

TRYG. O pray don't shout, my darling dearest Hermes;

Don't stand gaping there, my comrades; are ye quite deprived of speech?

What's the matter? speak, ye rascals! if you don't, he's safe to peach.

antepenult. in such diminutives as 'Ερμίδιον depends upon the form from which they are derived. It is long, for instance, in δακτυλίδιον, if derived from δακτύλιος; short, if derived from δάκτυλος. It is long in Βοιωτίδιον, short in Εὐριπίδιον. But the ι in Εὐριπίδιον takes the place of the ι in Εὐριπίδης. The antepenult. in 'Ερμίδιον represents the η in 'Ερμῆς, and would therefore naturally be long. It must be remembered that Hermes was the most familiar and affable of all the deities, whence he is called φιλανθρωπότατος δαιμόνων just below, and ἀγαθώτατος τῶν θεῶν in Heliodorus v. 15. His statue was at every Athenian door, and he was always an object of good-humoured chaff. Very possibly 'Ερμίδιον was his pet name with the populace. And anyhow, as it is the reading of every MS. both here and in 924 infra, it

does not seem proper to alter it.)

383. εἰπέ μοι, τί πάσχετ'] <The singular εἰπέ, like ἄγε, φέρε and similar expressions, is constantly addressed to a number of persons. So Birds 366 εἰπέ μοι, τί μέλλετ'; Ach. 319, 328; Wasps 403. The same usage is found in prose writers: εἰπέ μοι, ὃ Σόκρατες τε καὶ Ἰππόκρατες, Plato, Protagoras, chap. 3, p. 311 D. So in the famous harangue by which Timotheus stirred up the Athenians to make an instant effort for the expulsion of the Thebans from Euboea; εἰπέ μοι, βουλευέσθε (are ye deliberating?) Θηβαίους ἔχοντες ἐν νήσῳ, τί χρήσεσθε, καὶ τί δεῖ ποιεῖν; οὐκ ἐμπλήσετε τὴν θάλατταν, ὃ ἄνδρες Ἀθηναῖοι, τριήρων; οὐκ ἀναστάντες ἤδη πορεύσεσθε εἰς τὸν Πειραιᾶ; οὐ καθέλξετε τὰς ναῦς; Demosthenes, De Chersoneso 80, p. 108.)

384. εἰ δὲ μή] <After a negative sentence such as μὴ σιωπᾶτ', do not keep silence,

- ΧΟ. μηδαμῶς, ὦ δέσποθ' Ἑρμῇ, μηδαμῶς, μηδαμῶς,
 εἴ τι κεχαρισμένον 386
 χοιρίδιον οἶσθα παρ' ἐ-
 μοῦ γε κατεδηδοκῶς,
 τοῦτο μὴ φαῦλον νόμιζ' ἐν τῷδε τῷ νῦν πράγματι.
 ΤΡ. οὐκ ἀκούεις οἶα θωπεύουσί σ', ὧναξ δέσποτα ;
 ΧΟ. 390
 μηδ' ἔχε παλιγκότως
 ἀντιβολίαις ἐμαῖς-
 ιν, ὥστε τήνδε μὴ λαβεῖν·
 ἀλλὰ χάρισ', ὦ φιλαν-
 θρωπότετε καὶ μεγαλο-
 δωρότατε δαιμόνων,
 εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς ὀφρῦς, 395
 καὶ σε θυσίαισιν ἱε-
 ραῖσι προσόδοις τε μεγά-
 λαισι διὰ παντὸς, ὦ
 δέσποτ', ἀγαλοῦμεν ἡμεῖς ἀεί.
 ΤΡ. 400
 ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὅπα,
 ἐπεὶ σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.
 ΕΡ. κλέπται τε γὰρ νῦν εἰσι μᾶλλον ἢ πρὸ τοῦ.
 ΤΡ. καὶ σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,
 ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.

where we should say *if you do*, the Greeks said *if you don't*. πρὸς ταῦτα μὴ τύπτ', εἰ δὲ μὴ, σαντόν ποτ' αἰτιάσει, Clouds 1433; Wasps 434, 435. Cf. St. Mark's Gospel ii. 21, 22.)

390. μηδ' ἔχε . . . ἐμαῖσιν] [In my former edition I suggested the substitution of these words for the metrically impossible μὴ γένη παλίγκοτος ἀντιβολοῦσιν ἡμῖν of the MSS. and editions; and as

since then nearly half a century has elapsed, and no other possible emendation has been proposed, I think myself at liberty to insert them in the text.]

395. Πεισάνδρου] (Peisander is known in history chiefly as the violent and unscrupulous intriguer who took so large a share in bringing about the Revolution of the Four Hundred. The Comic Poets attacked him as a man who beneath

- CHOR. Do not, do not, mighty Hermes, do not, do not shout, I pray,
 If you e'er have tasted swine,
 Tasted sucking-pigs of mine,
 Which have soothed your throat divine,
 Think upon it, think upon it, nor despise the deed to-day.
- TRYG. King and master, won't you listen to the coaxing words they say?
- CHOR. View us not with wrathful eye,
 Nor our humble prayers deny,
 From this dungeon let us hand her.
 O if you indeed detest,
 And abhor the sweeping crest
 And the eyebrows of Peisander,
 Let us now, O God most gracious! let us carry Peace away.
 Then we'll glad processions bring,
 Then with sacrifices due,
 We will always, lord and king,
 We will always honour you.
- TRYG. O sir, be pitiful, and heed their cry:
 They never showed you such respect as now.
- HERM. Why, no; they never were such thieves as now.
- TRYG. And then I'll tell you a tremendous secret,
 A horrid dreadful plot against the Gods.

a fierce and martial exterior concealed
 a coward's heart (Birds 1556-61), and
 who was always for war with a view to
 his own private gains (Lysistrata 490).
 The Scholiast here says οὗτος φιλοπόλε-
 μος ἦν, καὶ πολεμοποιὸς κερδῶν ἰδίων ἔνεκεν.
 ἦν δὲ δειλὸς καὶ μέγας. ἐχρήτο δὲ τριλοφία
 καὶ ὅπλοις ἐπισήμοις ὑπὲρ τοῦ δοκεῖν ἀν-
 δρείους εἶναι, μὴ ὦν.)

402. κλέπται] And, as Bergler says,
 "fures venerari deum furum par est."

⟨And Hermes was the king of thieves,
 φηλητῶν ἀναξ, as Euripides calls him in
 Rhesus 217.⟩

403. πρᾶγμα δεινὸν καὶ μέγα] ⟨These
 words, used here to describe the con-
 spiracy of the Sun and Moon against the
 liberties of the Hellenes, are employed
 by Cleisthenes in Thesm. 581 to describe
 the conspiracy of Euripides and Mnesi-
 lochus against the enterprise of the wo-
 men. And cf. Ach. 128.⟩

- EP. ἴθι δὴ, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ. 405
- TP. ἡ γὰρ Σελήνη χά πανοῦργος ἥλιος,
 ὑμῖν ἐπιβουλεύοντε πολλὸν ἤδη χρόνον,
 τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.
- EP. ἵνα δὴ τί τοῦτο δρᾶτον; TP. ὅτι νῆ Δία 410
 ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ
 οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως
 βούλονται ἂν ἡμᾶς πάντας ἐξολωλέναι,
 ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.
- EP. ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην,
 καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἄρματωλίας. 415
- TP. ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῇ, ξύλλαβε
 ἡμῖν προθύμως, τήνδε καὶ ξυνέλκυσον.
 καὶ σοὶ τὰ μεγάλ' ἡμεῖς Παναθήναι' ἄξομεν,
 πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν,
 Μυστήρι' Ἑρμῇ, Διπολίει', Ἀδώνια· 420
 ἄλλαι τε σοὶ πόλεις πεπαυμέναι κακῶν
 Ἄλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ.

405. ἴσως γὰρ ἂν πείσαις ἐμέ] (Cf. Eur. Alc. 48 οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε, and Medea 326 οὐ γὰρ ἂν πείσαις ποτέ.)

410. τούτοισι] Without entering upon the wide and disputed questions respecting the religious system of the Persians, it will be sufficient for the present purpose to refer to the account which Herodotus gives of it, and which was, no doubt, generally accepted throughout the Hellenic world. Θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ καὶ γῇ καὶ πνερὶ καὶ ὕδατι καὶ ἀνέμοισι (that is, I suppose, to Sun and Moon, and the four elements, Earth, Air, Fire, and Water)· τούτοισι μὲν δὴ μούνουσι θύουσι ἀρχήθεν (Hdt. i. 131).

And so when the Delians were flying before the armament of Datis, he recalled them with the reassuring message that, as to the land where the Two Gods were born, he would harm neither it nor its inhabitants (Hdt. vi. 97).

412. ἡμᾶς] ὑμᾶς, the old reading, is retained by Dindorf, Bothe, Weise, Richter, and others; but ἡμᾶς, which is Bentley's suggestion, is found in the Ravenna and Venetian MSS., and is, I think, plainly right.

414. παρεκλεπτέτην] Thucydides, speaking of the portents which signalized the Peloponnesian War, says that never before had so many eclipses been known;

- HERM. Well, tell away : I'm open to conviction.
 TRYG. 'Tis that the Moon and vile immoral Sun
 Have long been plotting to your hurt : and now
 They're giving Hellas up to the Barbarians.
 HERM. Why are they doing that? TRYG. Because, by Zeus !
 We sacrifice to *you*, but those Barbarians
 Only to *them*. So naturally they
 Are very anxious that we all should perish,
 And they get all the rites of all the Gods.
 HERM. Then that's the reason why they clipped the days,
 And nibbled off their rounds, misguiding sinners.
 TRYG. It is, it is : come, Hermes, lend a hand,
 Help us to pull her out. And then for you
 We'll celebrate the great Panathenaea,
 And all the other rites of all the Gods,
 Demeter, Zeus, Adonis, all for you ;
 And everywhere the cities saved from woe
 Will sacrifice to you, the Saviour Hermes.

ἡλίου τε ἐκλείψεις, αἱ πυκνότεραι παρὰ τὰ ἐκ
 τοῦ πρὶν χρόνου μνημονεύμενα ξυνέβησαν
 (i. 23). He mentions a nearly total eclipse
 of the sun at midday, in the first year of
 the War (Aug. 3, B.C. 431) when the sun
 appeared crescent-shaped, and stars be-
 came visible, Thuc. ii. 28 ; and another
 in the eighth year (March 21, B.C. 424),
 Thuc. iv. 52. In the word ἀμαρτωλίας
 there is a play upon ἀμαρτωλία, ἀμαρτία.

418. καὶ σοί] Hermes, the prince of
 thieves, however shocked at the attempt
 of the Sun and Moon to rob the Gods of
 their accustomed honours, seems in no
 way disinclined to appropriate them
 himself. We find this keen perception
 of, and exclusive devotion to, his own

interests again portrayed in Plutus 1118,
 where after bewailing the sufferings of
 the Gods in general, he candidly admits

Καὶ τῶν μὲν ἄλλων μοι θεῶν ἦττον μέλει,
 ΕΓΩ δ' ἀπόλωλα καπιτέτριμμαί.

422. Ἀλεξικάκῳ] Not content with
 depriving Athenè of the great Panathe-
 naean festival, Demeter and Persephone
 of the Eleusinian mysteries, Zeus of the
 Dipolieia (Clouds 984), and Aphrodite and
 Adonis of the Adonia, Hermes is also to
 rob Apollo of his noblest attribute—that
 of the Ἀλεξικάκος, the Saviour, the Avert-
 er of ill. It has not, I think, been ob-
 served that the worship of Apollo under
 this special title had only just been intro-

- χᾶτερ' ἔτι πόλλ' ἔξεις ἀγαθά. πρῶτον δέ σοι
 (φιάλην χρυσὴν δίδωσιν αὐτῷ)
 δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς.
 EP. οἷμ' ὥς ἐλεήμων εἶμ' ἀεὶ τῶν χρυσίδων. 425
 ὑμέτερον ἐντεῦθεν ἔργον, ὦνδρες. ἀλλὰ ταῖς ἅμαις
 εἰσιόντες ὥς τάχιστα τοὺς λίθους ἀφέλκετε.
 XO. ταῦτα δράσομεν. σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,
 ἄττα χρὴ ποιεῖν ἐφεστὼς φράζε· δημιουργικῶς·
 τᾶλλα δ' εὐρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακοὺς. 430
 TP. ἄγε δὴ, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως
 ἔργῳ 'φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς.
 EP. σπονδὴ σπονδὴ·
 εὐφημεῖτε εὐφημεῖτε.
 TP. σπένδοντες εὐχόμεσθα τὴν νῦν ἡμέραν 435
 Ἑλλῆσιν ἄρξαι πᾶσι πολλῶν κἀγαθῶν,
 χῶστις προθύμως ξυλλάβοι τῶν σχοινίων,
 τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.
 XO. μὰ Δί', ἀλλ' ἐν εἰρήνῃ γε διάγειν τὸν βίον,
 ἔχονθ' ἑταῖραν καὶ σκαλεύοντ' ἀνθρακας. 440
 TP. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,

duced at Athens, on occasion of the cessation of the plague (Pausanias i. 3. 3). It is now to be transferred to Hermes. (As to the Adonia see the Commentary on Lys. 389.)

424. τήνδ'ε] Trygaeus gives him a gold cup. The Scholiast says that there was a stage direction, *παρεπιγραφὴ*, to that effect. (This is now restored to its place.)

431. τὴν φιάλην] (the vessel, a sort of golden bowl or saucer, which he had given him for this purpose, *supra* 424. Hermes is to hold the bowl underneath (Ach. 1063; Thesm. 756; Eccl. 820)

that Trygaeus, who seems to have come provided with a wine-flask as well as a φιάλη, may pour wine into it.)

432. ἔργῳ 'φιαλοῦμεν] (ἔργῳ ἐπιβαλοῦμεν, ἐπὶ τοῦτο ὀρμήσομεν. εἴρηται δὲ καὶ ἐν τοῖς Σφηξί (line 1348). παίζει δὲ παρὰ τὴν φιάλην τὴν δῶρον αὐτῷ δοθείσαν. ἢ ὅτι ἐφιάλλειν κυρίως ἐστὶ τὸ ἄρχεσθαι πρᾶγμα-τος. Scholiast. *set our hand to the work.* There is of course a play upon the words φιάλην and 'φιαλοῦμεν.)

435. τὴν νῦν ἡμέραν] As Archidamus was moving towards the frontier to commence the Peloponnesian War by the invasion of Attica, he dispatched an envoy

Much, much besides you'll gain : and first of all
I give you this (*producing a gold cup*), a vessel for libations.

HERM. Fie! how I soften at the sight of gold!

There, my men, the work's before you! I've got nothing more to say.
Quick, take up your spades, and enter, shovelling all the stones away.

CHOR. Gladly, gladly will we do it, wisest of the Gods; and you,
Like a skilled superior craftsman, teach us what we ought to do.
I warrant, when the way we know, you'll find us anything but slow.

TRYG. Hold out the vessel, and we'll launch the work
With free libations and with holy prayers.

HERM. Pour libations.

Silence! silence! pour libations.

TRYG. And as we pour we'll pray. O happy morn,
Be thou the source of every joy to Hellas!
And O may he who labours well to-day
Be never forced to bear a shield again!

CHOR. No; may he spend his happy days in peace,
Stirring the fire, his mistress at his side.

TRYG. If there be any that delights in war,

(Melesippus) to Athens with a last offer of peace. The Athenians declined to receive an envoy while the hostile army was on the march, and, as Melesippus left their borders, and the last chance of averting the war disappeared, he exclaimed *ἦδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἀρξεί* (Thuc. ii. 12). The Scholiast thinks that Aristophanes is referring to this incident, and at all events the parallel is an interesting one. <It is pitiful to think that seventeen years after the exhibition of this Comedy the walls of the city in which it was exhibited were pulled down to the music of the flute

amid general rejoicing, all people believing *ἐκείνην τὴν ἡμέραν τῇ Ἑλλάδι ἀρχειν τῆς ἐλευθερίας*, Xen. Hell. ii. 2. 23; Plutarch, Lysander, chap. 15.)

437. *σχοινίων*] <The Chorus were directed to bring their *σχοινία*, supra 299, but this is the first intimation of the use to which they are to be put. The *ἄμαι* which they were to bring have already been mentioned supra 426. Probably the *σχοινία* are made to hang from the upper stage down to the edge of the orchestra.>

438. *λαβεῖν ἀσπίδα*] <to bear a shield, that is to serve as a soldier. Cf. Lys. 52.>

μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνυσ' ἄναξ,
ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.

ΧΟ. κεί τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ
εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις 445
πάσχοι γε τοιαῦθ' οἰάπερ Κλεώνυμος.

ΤΡ. εἴ τις δορυξὸς ἢ κάπηλος ἀσπίδων,
ἔν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,
ληφθεὶς ὑπὸ ληστῶν ἐσθίοι κριθὰς μόνας.

ΧΟ. κεί τις στρατηγεῖν βουλόμενος μὴ ξυλλάβῃ 450
ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,
ἐπὶ τοῦ τροχοῦ γ' ἔλκοιτο μαστιγούμενος·
ἡμῖν δ' ἀγαθὰ γένοιτ'. ἰὴ παιῶν, ἰή.

ΤΡ. ἄφελε τὸ παῖειν, ἀλλ' ἰὴ μόνον λέγε.

ΧΟ. ἰὴ ἰὴ τοίνυν, ἰὴ μόνον λέγω. 455

ΤΡ. Ἑρμῇ, Χάρισιν, Ὠραισιν, Ἀφροδίτῃ, Πόθῳ.

ΧΟ. Ἄρει δὲ μή; ΤΡ. μή. ΧΟ. μὴδ' Ἑνναλίῳ γε; ΤΡ. μή.

ΧΟ. ὑπότεινε δὴ πᾶς, καὶ κατάγε τοῖσιν κάλῳς.

ΕΡ. ὦ εἴα.

[στρ.]

444. ταξιαρχεῖν] (See 1172. To command the hoplites furnished by his tribe. The ταξιαρχος commanded the heavy-armed infantry, as the φύλαρχος the cavalry, of the tribe to which he belonged. See the Commentary on Birds 353. The epithet πότνια is given to Peace no less than six times in this Comedy.)

446. Κλεώνυμος] τουτέστιν ἀσχημονοῖη ῥίπτων τὴν ἀσπίδα. ῥίψασπις γὰρ ὁ Κλεώνυμος.—Scholiast. In every Comedy which Aristophanes wrote at this period of his career, he contrived to make room for Cleonymus ὁ ῥίψασπις. See inf. 678, and 1295–1304. It would be interesting to know whether such constant butts of

the Comedians, as, for example, Cleonymus and Cleisthenes, ever ventured to be present at the representation of Plays, in which they must have been well aware beforehand that some opportunity or other would assuredly be found of holding them up to the derision of their fellow citizens.

450–1. στρατηγεῖν . . . αὐτομολεῖν] The Scholiast would refer both these imputations to Alcibiades, attributing the first to his opposition to the peace, the second to his flight to Sparta. But Alcibiades was not yet an opponent of peace (see note at 295 supr.); and his flight to Sparta did not take place until several

- King Dionysus, may he never cease
 Picking out spearheads from his funny-bones.
- CHOR. If any, seeking to be made a Captain,
 Hates to see Peace return, O may he ever
 Fare in his battles like Cleonymus.
- TRYG. If any merchant, selling spears or shields,
 Would fain have battles, to improve his trade,
 May he be seized by thieves and eat raw barley.
- CHOR. If any would-be General won't assist us,
 Or any slave preparing to desert,
 May he be flogged, and broken on the wheel.
 But on ourselves all joy : hip, hip, hurrah !
- TRYG. Don't talk of being hipped : Hurrah's the word.
- CHOR. Hurrah ! hurrah ! hurrah's the word to-day.
- TRYG. (*Pouring libations.*) To Hermes, Love, Desire, the Hours, and Graces.
- CHOR. Not Ares? TRYG. (*With disgust.*) No ! CHOR. Nor Enyalios ?
 TRYG. No.
- CHOR. Now all set to, and labour at the ropes.
- HERM. Yo ho ! pull away.

years afterwards. I do not think that any of these imputations have special reference to individual characters.

454. *παίειν*] "Aristophanes voluit ludere in verbis *παίων* et *παίειν*, quia *παίειν* *caedere* est et bello magis proprium."—Florent Chretien.

456. *Ἑρμῇ*] He puts Hermes first, observes the Scholiast, as in gratitude bound. <It was Hermes himself who poured the libation supra 433, but now Trygaeus himself is pouring it, apparently from the flask from which he had previously poured wine into the golden *φιάλη*. Panyasis, the Halicarnassian epic

poet, says that at a wine party the *ᾠραι*, *Χάριτες*, and *Διόνυσος* preside over the first glass ; *Ἀφροδίτη* and *Διόνυσος* over the second ; and over any further glasses *ὔβρις* and *Ἄρτη*, Athenaeus ii. 3 (p. 36 D). Enyalios in the following line is merely another name for the God of War.>

458. *ὑπότεινε κ.τ.λ.*] <"The men are to bend down to the work, pulling with the ropes over their shoulders, as if they were hauling a boat up on the beach. Hence *κάταγε*, *bring her in*, i. e. haul her in with the ropes," Graves.>

459. *ὁ εἴα*] This system, 459-72, and

XO.	εἶα μάλα.	460
EP.	ὦ εἶα.	
XO.	εἶα ἔτι μάλα.	
EP.	ὦ εἶα, ὦ εἶα.	
TP.	ἀλλ' οὐχ ἔλκουσ' ἄνδρες ὁμοίως. οὐ ξυλλήψεσθ' ; οἷ' ὀγκύλλεσθ'.	465
	οἰμώξεσθ' οἱ Βοιωτοί.	
EP.	εἶα νῦν.	
TP.	εἶα ὦ.	
XO.	ἀλλ' ἄγετον ξυνανέλκετε καὶ σφώ.	
TP.	οὔκουν ἔλκω κάξαρτῶμαι κάπεμπίπτω καὶ σπουδάξω ;	470
XO.	πῶς οὖν οὐ χωρεῖ τοῦργον ;	
TP.	ὦ Λάμαχ', ἀδικεῖς ἐμποδὼν καθήμενος. οὐδὲν δεόμεθ', ὦνθρωπε, τῆς σῆς μορμόνος.	
EP.	οὐδ' οἶδε γ' εἰλκον οὐδὲν Ἀργεῖοι πάλαι	475

the corresponding one, 486–99, are of course sung so as to keep time with the strenuous exertions of the singers as they tug and labour at the rope.

465. ὀγκύλλεσθ'] [*Puff yourselves out*, as if ye were making great exertions. ἐπερεΐδεσθε μὲν τῷ σχοινίῳ, προσποιούμενοι ἔλκειν, οὐχ ἔλκετε δέ Scholiast. “*turgentes simulato nisu*” Brunck.)

466. οἱ Βοιωτοί] The Boeotians are the first people charged with backwardness in the cause of peace. They had, in fact, felt hardly any pressure from the war, and had lately, single-handed, gained a signal victory near Delium over the whole Athenian land-force, B.C. 424. The military power of Athens had, in consequence of that disaster, fallen into general disrepute: τῶν Ἀθηναίων κατα-

φρονουμένων διὰ τὴν περὶ τὸ Δῆλιον συμφορὰν.—Diod. Sic. xii, chap. 75. And the Boeotians, elated by their triumph, were ill disposed to be dragged, through the desire of Sparta to recover her captives, into a peace which would leave Athens as vigorous and as formidable as ever. Accordingly they absolutely refused to accede to the Peace of Nicias (Thuc. v. 17), and merely concluded with Athens δεχημέρους ἐπισπονδὰς (Thuc. v. 32), which is usually interpreted to mean an indefinite truce determinable by either party on ten days' notice. (And in this scene Aristophanes is reviewing from an historical point of view the attitude of the various Hellenic peoples towards the attainment of Peace. The Boeotians, Argives, Laconians, and Megarians are

CHOR. Pull away a little stronger.

HERM. Yo ho ! pull away.

CHOR. Keep it up a little longer.

HERM. Pull, pull, pull, pull.

TRYG. Ah they don't pull all alike.

Cease your craning : 'tis but feigning :

Pull, Boeotians ! or I'll strike.

HERM. Yo ho ! pull away.

TRYG. Pull away, away, away.

CHOR. (*To Trygaeus and Hermes.*) Verily you should be helping us too.

TRYG. (*Indignantly.*) Don't I strain, might and main,

Cling and swing, tug and haul ?

CHOR. Yet we don't advance at all.

TRYG. Now don't sit there and thwart us, Lamachus.

We don't require your Bugaboo, my man.

HERM. These Argives, too, they give no help at all.

not represented in the theatre. Neither is Lamachus.)

469. ἀλλ' ἄγετον] ὁ Χορὸς πρὸς τὸν Ἐρμῆν καὶ τὸν Τρυγαῖον.—Scholiast. The MS. reading is ἄγετον ξυνέλλκετον καὶ σφῶ, which does not harmonize with the corresponding line (ὡς κακόνιοι τινὲς εἰσιν ἐν ὑμῖν inf. 496) and various emendations have consequently been suggested. Dobree proposed ἀλλ' ἄγετε ξυνανέλλκετε καὶ σφῶ, which I have adopted in part ; but I have retained ἄγετον, since the conjunction of the dual and plural (though not very uncommon, see supr. 414–15, and Birds 664, Frogs 885, 1479, 1480, and Plutus 608, cited by Elmsley at Ach. 733) may have been the very peculiarity which misled the transcribers.

474. μορμόνος] Aristophanes had al-

ready in Acharnians, 582, applied this word to the Gorgon of Lamachus ; cf. inf. 561. It is interesting to observe the name of Lamachus in Thuc. v. 19 (and cf. Id. 24), amongst the list of signatures to the actual Peace which was concluded a few days after the performance of this Play. (As to μορμῶ, a bogey with which Hellenic nurses were in the habit of frightening their nurslings, see the Commentary on Ach. 582. And compare the camp jest of the Lacedaemonians that their allies dreaded the peltasts of Iphicrates ὥσπερ μορμῶνας παιδάρια, Xen. Hell. iv. 4. 17.)

475. Ἀργεῖοι] Argos was the only state in Southern Greece which had hitherto taken no part whatever in the Peloponnesian War. Proud in her old

- ἀλλ' ἣ κατεγέλων τῶν ταλαιπωρουμένων,
καὶ ταῦτα διχόθεν μισθοφοροῦντες ἀλφίτα.
- TP. ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.
- EP. ἄρ' οἴσθ' ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,
μόνοι προθυμοῦντ'. ἀλλ' ὁ χαλκεὺς οὐκ ἔῃ. 480
- TP. οὐδ' οἱ Μεγαρεῖς δρῶσ' οὐδέν· ἔλκουσιν δ' ὅμως
γλισχροτάτα σαρκάζοντες ὥσπερ κυνίδια,
ὑπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.
- XO. οὐδέν ποιούμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν
ἅπασιν ἡμῖν αὖθις ἀντιληπτέον. 485
- EP. ὦ εἴα. [ἀντ.
- TP. εἴα μάλα.
- EP. ὦ εἴα.

historic traditions, she was ill inclined to range herself beneath the banners of either Athens or Sparta, and found her own advantage in the continuance of a conflict which was wasting and weakening her rivals, whilst her own power and resources remained unimpaired. The language of Thucydides (v. 28) forms a commentary on the speech of Hermes here ; οἱ Ἀργεῖοι, he says, ἄριστα ἔσχον τοῖς πᾶσιν, οὐ ξυναράμενοι τοῦ Ἀττικοῦ πολέμου, ἀμφοτέρους δὲ μάλλον ἔνσπονδοι ὄντες, ἐκκαρπώσμενοι. And the Scholiast cites a passage from "The Deserters" of Pherecrates, in which that poet says of the Argives—

Οὔτοι γὰρ ἡμῖν οἱ κακῶς ἀπολούμενοι
ἐπαμφοτερίζουσ', ἐμποδὸν καθήμενοι.

With the phrase διχόθεν μισθοφοροῦντες, Bergler aptly compares the law which forbade citizens to receive pay from the State in more than one character at a

time, μὴ διχόθεν μισθοφορεῖν.—Demosth. in Timocr. 141, p. 739 ; Boeckh's Public Econ. ii. 16.

479. ἔχονται τοῦ ξύλου] The Scholiast is, in my judgement, unquestionably right in referring these words to the Spartan captives, who were then languishing in the Athenian prison, "keeping fast to the ξύλον," which is the term constantly used by Aristophanes to denote the instrument employed for confining prisoners, and is indeed so used with reference to these very captives in Knights 394. It was only the longing desire of the Spartans to recover these prisoners, τοὺς ἄνδρας κομίσασθαι (Thuc. iv. 108, 117 ; v. 15, &c.)—a desire so absorbing, that even the brilliant successes of Brasidas were welcomed merely as a means to that end—which was now bringing about the opportunity of peace ; nor is it probable that Aristophanes should have altogether over-

They only laugh at us, our toils and troubles,
And all the while take pay from either side.

TRYG. But the Laconians, comrade, pull like men.

HERM. Ah, mark, 'tis only such as work in wood
That fain would help us: but the smith impedes.

TRYG. And the Megarians do no good: they pull, though,
Scrabbling away like ravenous puppy dogs.
Good lack! they're regularly starved and ruined.

CHOR. We make no way, my comrades: we must try
A strong pull, and a long pull, all together.

HERM. Yo ho! pull away.

TRYG. Keep it up a little longer.

HERM. Yo ho! pull away.

looked this circumstance in describing the pacific inclination of the Laconians. The ingenious theory of Paulmier (which has been followed by Brunck, Bothe, Richter, and others), that by *οἱ ἐχόμενοι τοῦ ξύλου* we are to understand the framers of agricultural implements, and by *ὁ χαλκεὺς* the forger of military weapons, would, I am persuaded, never have been invented, but for his erroneous belief that this Play was composed *after* the release of the Sphacterian captives. I doubt if there is, in reality, so sharp a distinction between the interests of the workers in wood and those of the workers in metal, as his theory would imply. And at all events it is, I think, clear that Aristophanes is here referring to something special in the circumstances of Sparta, and not to any mere general distinction between the warlike and unwarlike classes, which, if true at all, would at any rate be no more true of

Sparta than it would of any other Hellenic State. The exact meaning of the words *ὁ χαλκεὺς οὐκ ἐᾷ* is, I think, more doubtful: but, on the whole, it appears probable that the Scholiast's explanation is here again correct, *ὅτι ἐδέδυντο καὶ περιέκειντο αὐτοῖς πίδαί.* There can be no allusion here (as Florent Chretien, referring to Knights 469, suggests) to Cleon, who was no longer living.

481. *οἱ Μεγαρεῖς*] We have already, on 246 *supr.*, had occasion to notice the extremity of suffering to which the Megarians had been reduced by the continuance of the war. Peace and the restoration of Nisaea were to them objects of the most urgent necessity. Yet they were at present holding back from, and ultimately declined to accede to, the Peace of Nicias, inasmuch as it allowed Nisaea, without which peace itself was valueless, to remain in the possession of the Athenians.

- TP. εἶα νῆ Δία.
 XO. μικρόν γε κινουμέν. 490
 TP. οὔκουν δεινὸν τοὺς μὲν τείνειν,
 τοὺς δ' ἀντισπᾶν . . .
 πληγὰς λήψεσθ', ὄργεῖοι.
 EP. εἶα νῦν.
 TP. εἶα ὦ. 495
 XO. ὥς κακόννοι τινὲς εἰσιν ἐν ὑμῖν.
 TP. ὑμεῖς μὲν γ' οὖν οἱ κιττῶντες
 τῆς εἰρήνης σπᾶτ' ἀνδρείως.
 XO. ἀλλ' εἴς' οἱ κωλύουσιν.
 EP. ἄνδρες Μεγαρεῖς, οὐκ ἐς κόρακας ἐρρήσετε ; 500
 μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·
 πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.
 καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω
 ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἔλκετε·
 οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε. 505
 ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,

502. σκορόδοις] The poet is alluding to the circumstance that the Megarians furnished the immediate cause of, or excuse for, the Peloponnesian War. See on 609 infra. And as the Megarid was the great garlic-producing country (see on 246 supr.), he expresses himself in language borrowed from the custom of priming gamecocks with garlic before they commenced to fight. See Acharn. 166 ; Knights 494 ; and the Scholiasts there. The term ἠλείψατε, however, is rather derived from the wrestling-school, where the trainer (hence called ἀλείπτης) anointed the intending combatants with oil (see Knights 490) ; and it may have

been introduced here to give more point to the idea expressed in Bergler's note, "Loquitur de Pace, tanquam de puella delicata, odorem allii aversante."

503. τοῖς Ἀθηναίοισι] <He is not addressing the Athenian farmers of whom the chorus is composed. He is addressing the Athenians *generally*, and criticizing the attitude of the State, as too argumentative and captious. They may of course be considered as represented by the audience ; but so far as the stage is concerned, they are as purely imaginary personages as the Boeotians, Megarians, and other peoples whose attitude has already been criticized.>

- TRYG. Yes, by Zeus! a little stronger.
 CHOR. Very slow, now we go.
 TRYG. What a shameful dirty trick!
 Some are working, others shirking,
 Argives, ye shall feel the stick.
 HERM. Yo ho! pull away.
 TRYG. Pull away, away, away.
 CHOR. Some of you still are designing us ill.
 TRYG. Ye who fain Peace would gain,
 Pull and strain, might and main.
 CHOR. Some one's hindering us again.
 HERM. Plague take you, men of Megara; get out!
 The Goddess hates you: she remembers well
 'Twas you that primed her up at first with garlic.
 Stop, stop, Athenians: shift your hold a little;
 It's no use pulling as you're now disposed.
 You don't do anything but go to law.
 No, if you really want to pull her out,

505. δικάζετε] We should, as the Scholiast observes, have expected some other word, *ye do nothing but talk*, or *get in the way*; but Aristophanes rarely misses an opportunity of twitting his fellow countrymen with their litigious propensities. The advice conveyed in the two following lines is, no doubt, as Bergler and Brunck remark, equivalent to the celebrated political maxim of Themistocles, *ὅτι ἀνθεκτέα τῆς θαλάσσης* (Thuc. i. 93). Yet it is hard to see how it would tell at this moment in favour of peace, unless the poet means to imply either that it was not the maritime supremacy of Athens, but her attempt to interfere, as a military power, in the

arrangements of Hellas Proper, which first alarmed the jealousy of Sparta; or else that the recent disasters of her armies at Delium and Amphipolis had deprived her of the power, which the victories of her fleets had previously placed in her hands, of making peace when, and almost as, she would. In this case, too, the meaning of δικάζετε may be, "Ye should not have haggled like pettifogging lawyers over the terms of peace (see Thuc. iv. 21), but, withdrawing frankly from interference with the land powers, ye should have devoted yourselves entirely to the maintenance and extension of your maritime ascendancy."

πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.

XO. ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.

EP. χωρεῖ γέ τοι τὸ πρᾶγμα πολλῶ μάλλον, ὦνδρες, ὑμῖν.

XO. χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ.

510

TP. οἷ τοι γεωργοὶ τοῦργον ἐξέλκουσι, κἄλλος οὐδεὶς.

XO. ἄγε νυν, ἄγε πᾶς·

καὶ μὴν ὁμοῦ 'στιν ἦδη.

μὴ νῦν ἀνῶμεν, ἀλλ' ἐπεν-

τείνωμεν ἀνδρικώτερον.

515

ἦδη 'στὶ τοῦτ' ἐκείνο.

ὦ εἶα νῦν, ὦ εἶα πᾶς.

ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα.

ὦ εἶα, εἶα, εἶα, εἶα, εἶα πᾶς.

TP. ὦ πότνια βοτρυνόδωρε, τί προσείπω σ' ἔπος;

520

πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον

ὅτῳ προσείπω σ'; οὐ γὰρ εἶχον οἴκοθεν.

ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.

511. τοῦργον ἐξέλκουσι] *(are pulling the business through.* Aristophanes seems to have selected the word ἐξέλκουσι to express a meaning which does not usually belong to it merely because the preceding lines have been full of ἔλκειν and its compounds: just as in Acharnians 347 he selected the word ἀνασείειν to express a meaning which does not usually belong to it, merely because there the preceding lines had been full of σείειν and its cognates.)

513. ὁμοῦ] *(close at hand.* See the Commentary on Knights 245.)

520. ὦ πότνια] A colossal figure of Peace, attended by two handmaidens, Harvesthome and Mayfair, is lifted out

of the pit. See supr. on 173. Dindorf refers to the Scholiast on Plato's Apology 19 C, who says of Aristophanes, κωμωδεῖται ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξήρην ἄγαλμα· Εὐπολὶς Αὐτολύκῳ, Πλάτων Νίκαις. It would seem from 682 inf. that the head of the figure could be moved. (However in all probability it was not the entire colossal figure, but only the head and bust of Peace which was drawn up from the pit. Hence the lips would be near enough to the ear of Hermes for her to address him in a whisper. Harvesthome and Mayfair, represented by Choregic actors, would be lifted out on the upper stage. The Platonic Scholium is given at the commencement

Stand back a trifle further towards the sea.

CHOR. Come, let us farmers pull alone, and set our shoulders to it.

HERM. Upon my word you're gaining ground: I think you're going to do it.

CHOR. He says we're really gaining ground: cheer up, cheer up, my hearty.

TRYG. The farmers have it all themselves, and not another party.

CHOR. Pull again, pull, my men,

Now we're gaining fast.

Never slacken, put your back in,

Here she comes at last.

Pull, pull, pull, pull, every man, all he can;

Pull, pull, pull, pull, pull,

Pull, pull, pull, pull, all together.

(*Peace is lifted out with her two attendants, Harvesthome and Mayfair.*)

TRYG. Giver of grapes, O how shall I address you?

O for a word ten thousand buckets big

Wherewith to accost you: for I've none at hand.

Good morning, Harvesthome: good morn, Mayfair.

of the first volume of this series as the Second Life of Aristophanes.)

522. *εἶχον οἴκοθεν*] (*I have not got one of my own*). Naber proposed to change *εἶχον* into *ἦγον*, but *ἔχειν οἴκοθεν* is an extremely common expression. In the

ὡς οἱ μὲν δαίνυντο πανήμεροι, οὐδὲν ἔχοντες

Homer caps it with

οἴκοθεν· ἀλλὰ παρείχεν ἀναξ ἀνδρῶν Ἀγαμέμνων.

The same words *οὐδὲν οἴκοθεν ἔχοντες* are found in St. Chrysostom's Hom. vi in 1 Cor. (p. 45 D). And in Hom. xxxv in 1 Cor. (p. 330 A) he says *οἶτος μὲν οἴκοθεν ἔχει τὸ ἀσφαλές, ἐκείνος δὲ ἔξωθεν*. Perhaps the exact force of the word *οἴκοθεν* is most clearly shown by the distinction which the same writer draws

Certamen Homeri et Hesiodi (p. 482 in Loesner's Hesiod) Hesiod recites one line and Homer immediately continues it with another. So when Hesiod begins

between the powers exercised by our Lord and those exercised by the apostles. The apostles, he says, *οὐδὲν οἴκοθεν ἔλεγον*, ἀλλ' ἅπερ ἐδέξαντο παρὰ τοῦ θεοῦ (Hom. vi in 1 Cor. p. 46 A); whereas our Saviour *οὐκ ἀναμένει δέξασθαι ἐνέργειαν*, ἀλλ' *οἴκοθεν πάντα ἐργάζεται* (Hom. xxvi in Matth., p. 315 B).)

- οἶον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία·
οἶον δὲ πνείς, ὡς ἡδὺ κατὰ τῆς καρδίας,
γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου.
525
- EP. μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ ;
TP. ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος.
τοῦ μὲν γὰρ ὄζει κρομμοξυρεγμίας,
ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,
530 αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,
ἐπυλλίνῳ Εὐριπίδου, EP. κλαύσᾳρα σὺ
ταύτης καταψευδόμενος· οὐ γὰρ ἥδεται
αὕτη ποιητῇ ῥηματίων δικανικῶν.
TP. κιττοῦ, τρυγοίπου, προβατίων βληχωμένων,
535 κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρὸν,
δούλης μεθυούσης, ἀνατετραμμένου χοῶς,
ἄλλων τε πολλῶν κάγαθῶν. EP. ἴθι νυν ἄθρει
οἶον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις
διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι,
540 καὶ ταῦτα δαιμονίως ὑπωπιασμένα

528. πλέκος] This is a witty adaptation of a line of Euripides preserved by the Scholiast, ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον τέκος. (The Scholiast says that it comes either from the Telephus or the Tlepolemus. No such Tragedy as the Tlepolemus is known; and some think that the reference is to the "Licymnius," as to which see Birds 1242 and the Commentary there. Licymnius the half-brother of Alcmena was, either wilfully or accidentally, killed by Tlepolemus the son of Heracles. But the present line almost certainly comes from the Telephus: see Acharnians 454 and the note there. ἀπέπτυσσα, I abominate,

is a very favourite word of Euripides. He uses it in that sense—generally at the commencement of a line, and sometimes with, and sometimes without, an accusative following—Hec. 1276, Hipp. 614, Iph. Aul. 509, 874, Iph. Taur. 1161, Troades 662, Helen 664.)

530. ὑποδοχῆς] (*reception*, in the sense of *entertainment*. Blaydes refers to Ach. 979 οὐδέποτε' ἐγὼ Πόλεμον οὔκαδ' ὑποδέξομαι.)

532. ἐπυλλίνῳ] The same diminutive is used with regard to the language of Euripides, Ach. 398, Frogs 942; as is also ῥηματίων, *infra* 534, and Ach. 447.

534. ῥηματίων δικανικῶν] ("De frigido

O what a lovely charming face, Mayfair !

(*Kisses her.*)

O what a breath ! how fragrant to my heart,
How sweet, how soft, with perfume and inaction.

HERM. Not quite the odour of a knapsack, eh ?

TRYG. Faugh ! that odious pouch of odious men, I hate it.

It has a smell of rancid-onion-whiffs ;
But SHE of harvests, banquets, festivals,
Flutes, thrushes, plays, the odes of Sophocles,
Euripidean wordlets, HERM. O how dare you
Slander her so : I'm sure she does not like
That logic-monger's wordy disputations.

TRYG. (*Continuing.*) The bleating lambs, the ivy-leaf, the vat,
Full-bosomed matrons hurrying to the farm,
The tipsy maid, the drained and emptied flask,
And many another blessing. HERM. And look there,
See how the reconciled cities greet and blend
In peaceful intercourse, and laugh for joy ;
And that, too, though their eyes are swoln and blackened,

quidem illo et intempestivo disputandi genere non est cur multa disseramus, cum res in confesso sit, neque ullam facile proferas Euripidis Tragoediam quae non leviter quoque aspicientibus hujusmodi naevos prae se ferat," Keble, Praelectiones Academicae ii. 586. And after citing the lamentations of Iason over his slaughtered children which "rhetorum

magis officinam quam affectum sapiunt paternum" he proceeds "Quanto rectius, quantoque ad naturam propius, Shakespearius noster, nullo neque sonitu verborum, neque sententiarum acumine ! qui patrem, audita nece liberorum et conjugis, in haec ferme erupisse narrat

'Num pueros quoque ?'

'Uxor, pueruli, cum tota servi domo,
Quicumque praesto.' 'Vah ! fuisse me foras !
Uxorem, ain' tu ?' 'Verum.' 'Omnesque liberos ?
Omnes delicias ? nil superesse ais domi ?
Eheu Furiarum ! sustulisse vulturem
Cum matre pullos, uno crudelem impete !'")

- ἀπαξάπασαι καὶ κυάθοις προσκείμεναι.
 TP. καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει
 τὰ πρόσφ', ἵνα γνῶς τὰς τέχνας. EP. αἰβοὶ τάλας,
 ἐκείνονι γοῦν τὸν λοφοποιὸν οὐχ ὄρᾳς 545
 τίλλονθ' ἑαυτόν; ὁ δέ γε τὰς σμινύας ποιῶν
 κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ 'κεινουί.
 TP. ὁ δὲ δρεπανουργὸς οὐχ ὄρᾳς ὥς ἥδεται
 καὶ τὸν δορυξὸν οἶον ἐскиμάλισεν;
 EP. ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι. 550
 TP. ἀκούετε λεῶ· τοὺς γεωργοὺς ἀπιέναι
 τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν
 ὥς τάχιστ' ἄνευ δορατίου καὶ ξίφους κάκοντίου·
 ὥς ἅπαντ' ἤδη 'στὶ μεστὰ τάνθάδ' εἰρήνης σαπρᾶς.
 ἀλλὰ πᾶς χῶρει πρὸς ἔργον εἰς ἀγρὸν παιωνίσας. 555
 XO. ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
 ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·
 τὰς τε συκᾶς, ἃς ἐγὼ 'φύτευον ὦν νεώτερος,
 ἀσπάσασθαι θυμὸς ἡμῖν ἐστι πολλοστῷ χρόνῳ.

542. *κυάθοις*] To reduce the swellings. Bergler refers to *Lysistr.* 444, where Myrrhina, resisting the attempt of the officers of justice to arrest her friend, says "If you do but touch her with the tip of your finger, *κύαθον αἰτήσεις τάχα*." <See the Commentary on that passage.>

549. *ἐскиμάλισεν*] *filliped*. See Ach. 444 and the note there.

551. *ἀκούετε λεῶ*] This, as Bentley remarks (*Phalaris*, sec. 8), is "the form that criers used; and means the same thing with our O yes! or Oyez. Plutarch (in *Thes.*) tells us that, in the parish of the Pallenians of Attica, 'twas unlawful

for the crier to use that common form, because a certain crier, called Leos, had betrayed their ancestors. Stratoniceus the musician made a quibble about it, for as he was once in Mylasa, a city that had few inhabitants, but a great many temples, he comes into the market-place, as if he would proclaim something: but, instead of *'Ακούετε λαοί* as the form used to be, he said *'Ακούετε ναοί*.—Athen. viii. chap. 41." The form is several times used by Aristophanes. *'Ανείπε*, too, in the preceding line, is the proper expression for a crier's proclamation, as in *Acharn.* 11, and many other passages. See too the triumphant flourish of Socrates in

And all cling fast to cupping instruments.

- TRYG. Yes, and survey the audience: by their looks
You can discern their trades. HERM. O dear! O dear!
Don't you observe the man that makes the crests
Tearing his hair? and yon's a pitchfork-seller;
Fie! how he fillips the sword-cutler there.
- TRYG. And see how pleased that sickle-maker looks,
Joking and poking the spear-burnisher.
- HERM. Now then give notice: let the farmers go.

- TRYG. yes! O yes! the farmers all may go
Back to their homes, farm-implements and all.
You can leave your darts behind you: yea, for sword and spear shall cease
All things all around are teeming with the mellow gifts of Peace;
Shout your Paeans, march away to labour in your fields to-day.
- CHOR. Day most welcome to the farmers and to all the just and true,
Now I see you I am eager once again my vines to view,
And the fig-trees which I planted in my boyhood's early prime,
I would fain salute and visit after such a weary time.

the Republic, when he has brought his hearers to agree in the thesis which he undertook to prove: "Shall we engage a herald to proclaim it," he says, "or shall I tell it out myself (*ἢ αὐτὸς ἀνείπω*) that the son of Ariston has decided that he who is altogether virtuous and upright is of all men most happy, and that he who is altogether vicious and unjust is of all men most miserable?"—Rep. ix. 580 B.

554. *ἅπαντα μεστὰ εἰρήνης*] <The same words are used by Lucian (Tyrannicida 10) and St. Chrysostom (Hom. vii in 2 Tim. p. 703 C). The epithet *σαπρᾶς* is to be taken in a good sense as of fruit ripe and falling to pieces. The Scholiast

explains it by *παλαιᾶς καὶ ἀρχαίας*, and so Suidas. *σαπρὸν* οὐ τὸ μοχθηρὸν καὶ φαῦλον, ἀλλὰ τὸ παλαιόν.—Photius.)

559. *πολλοστῷ χρόνῳ*] <Paley objects to my rendering, *after such a weary time*, and takes the words to mean "for a moment"; but they cannot possibly bear that interpretation. *πολλοστός* is never equivalent to, but always the reverse of, *ὀλιγοστός*. In Demosthenes against Timocrates 224 (p. 761) *πολλοστῷ χρόνῳ* means, as here, *longo post tempore*; in Lucian's *De Syria Dea* 2 οὐ πολλοστῷ χρόνῳ means *not long afterwards*. The true signification of the word is shown in such passages as Irenaeus v. 2. 3 *ὁ κόκκος τοῦ σίτου πεσὼν εἰς τὴν γῆν, καὶ*

- TP. νῦν μὲν οὖν, ὧνδρες, προσευξώμεσθα πρῶτον τῇ θεῷ, 560
 ἥπερ ἡμῶν τοὺς λόφους ἀφείλε καὶ τὰς Γοργόνας·
 εἴθ' ὅπως λιταργιοῦμεν οἴκαδ' εἰς τὰ χωρία,
 ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον.
- EP. ὦ Πόσειδον, ὡς καλὸν τὸ στίφος αὐτῶν φαίνεται 565
 καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία.
- TP. νῆ Δί' ἡ γὰρ σφύρα λαμπρὸν ἦν ἄρ' ἔξωπλισμένη,
 αἶ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον.
 ἡ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.
 ὥστ' ἔγωγ' ἤδη 'πιθυμῶ καὺτὸς ἐλθεῖν εἰς ἀγρὸν
 καὶ τραινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γῆδιον. 570
 ἀλλ' ἀναμνησθέντες, ὧνδρες,

διαλυθεῖς, πολλοστὸς ἐγέρθη (*multiplex surgit*), the equivalent of the Gospel πολλὸν κάρπον φέρει. Is is only when applied to a fraction that πολλοστὸς *implies*, though it does not itself mean, something small; and that is because the more numerous the parts into which a thing is divided, the smaller will each individual part be. A myriadth part will be very much smaller than a tenth part; but "in the myriadth year" signifies a very much longer period than "in the tenth year." That is why such expressions as τὸ πολλοστὸν τῆς ὀφειλῆς (St. Chrysostom, Hom. lxi in Matth. p. 612 D) and τὸ πολλοστὸν μέρος τῶν ἀνιώντων αὐτοῦς (Lucian, Epist. Saturnales 26) may be rightly rendered "the least part of the debt," "the least part of their troubles," though there is no word in the Greek actually signifying "least." So again πολλοστὸς as meaning "one of very many" comes to mean "common," "cheap," "worthless." But πολλοστὸς

χρόνος could never bear the interpretation which Paley gives it.)

560. τῇ θεῷ] (that is "Peace"; see below 581, 637, &c.)

563. ταρίχιον] (For, as Mr. Graves observes, "salt fish must be bought in the city: other things would be raised on the farm." And the salt fish to be bought must, as Paley says, be χρηστὸν, not σαπρὸν such as a soldier would have to be content with; see Ach. 1101.)

565. πανδαισία] (a banquet containing every luxury; ἡ πάσαις ταῖς αἰσθήσεσιν ἡδονὰς παρέχουσα εὐωχία ἢ πολυτελὴς τράπεζα.—Hesychius. ἡ δαψιλὴς καὶ παντοία εὐωχία.—Scholiast. ἡ πάντα ἔχουσα ἄφθονα καὶ μηδὲν ἐλλείπουσα ἐν τῇ δαυτί.—Photius, Suidas. Cf. Aleiphron iii. 18; Lucian's Imagines 15. Both Suidas and the Scholiast give the alternative meaning of a picnic to which each guest contributed his share; but that is not suitable to any of these passages. The term γοργὸν properly signifies *keen, lively,*

- TRYG. First, then, comrades, to the Goddess be our grateful prayers addressed,
Who has freed us from the Gorgons and the fear-inspiring crest.
Next a little salt provision fit for country uses buy,
Then with merry expedition homeward to the fields we'll hie.
- HERM. O Poseidon! fair their order, sweet their serried ranks to see:
Right and tight, like rounded biscuits, or a thronged festivity.
- TRYG. Yes, by Zeus! the well-armed mattock seems to sparkle as we gaze,
And the burnished pitchforks glitter in the sun's delighted rays.
Very famously with those will they clear the vineyard rows.
So that I myself am eager homeward to my farm to go,
Breaking up the little furrows (long-neglected) with the hoe.
Think of all the thousand pleasures,

kindling, and is specially the epithet of an eye. Athene is γοργῶπις in the "Ajax." Both Aeschylus (Septem 532) and Euripides (Phoen. 146) apply the epithet to the eagle eye of the boyish hero Parthenopaeus, the son of Atalanta, and one of the Seven against Thebes. Achilles Tatius uses it of a maiden's quick clear-glancing eye, γοργὸν ἐν ἡδονῇ (i. 4). So Xen. Eph., in his First Book extolling the wondrous beauty of Anthia, which far exceeded that of all other maidens, says, ὀφθαλμοὶ γοργοί, παιδρὸι μὲν ὡς κόρης, φοβεροὶ δὲ ὡς σόφρονος. So Heliodorus (i. 21 and ii. 31) γοργόν τε καὶ ἐπαγωγὸν ἐνέιδε. And of a youth ἔραστον ἄμα καὶ γοργὸν προσβλέπων, Id. vii. 10. So St. Chrysostom (Hom. vii in 2 Cor. 491 C) ἀλλ' ὕγρὸς ὁ ὀφθαλμὸς καὶ γοργός, καὶ ἡμέρος ἡ κόρη καὶ γαλήνιον τὸ ὄμμα. Cf. Id. Hom. xvii in Hebr. p. 172 A. And so, generally, γοργός signifies *lively*, without a trace of anything grim or terrible, which is quite a secon-

dary meaning derived from the supposed connexion of the word with the Gorgons. Here where it is applied with comic humour to a crowd, it means *bright, trim, neatly packed.*)

566. ἐξωπλισμένη] *<shod with iron.>*

568. μετόρχιον] The meaning of this line seems to be, "Well will their vineyard-spaces grow clear." (Blaydes refers to Aeschines against Ctesiphon § 158 (p. 76) where the orator says "No city, no man, ever came out well (καλῶς ἀπήλλαξε) by following the advice of Demosthenes.") Μετόρχιον is τὸ μεταξύ τῶν φυτῶν, the space between the rows—ὄρχοι—of vines. And Florent Chretien remarks that it is exactly equivalent to the *interordinium* of Columella. αὐτῶν here, as four lines above, means τῶν γεωργῶν.

570. τριαυοῦν] *<to heave up as if with a trident.* The word, a rare one, is here employed for the sake of the play upon its first syllable and that of δικάλλη.)

τῆς διαίτης τῆς παλαιᾶς,
 ἣν παρεῖχ' αὐτῇ ποθ' ἡμῖν,
 τῶν τε παλασίων ἐκείνων,
 τῶν τε σύκων, τῶν τε μύρτων, 575
 τῆς τρυγός τε τῆς γλυκείας,
 τῆς ἰωνιάς τε τῆς πρὸς
 τῷ φρέατι, τῶν τ' ἐλαῶν,
 ὧν ποθοῦμεν,
 ἀντὶ τούτων τήνδε νυνὶ 580
 τὴν θεὸν προσείπατε.

ΧΟ. χαῖρε, χαῖρ', ὥς ἦλθες ἡμῖν ἀσμένοις φιλτάτῃ.
 σῶ γὰρ ἐδάμην πόθῳ,
 δαιμόνια βουλόμενος 585
 εἰς ἀγρὸν ἀνερπύσαι.

ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὃ ποθουμένη,
 πᾶσιν ὅποσοι γεωρ-
 γῶν βίον ἐτρίβομεν. 590
 μόνῃ γὰρ ἡμᾶς ὠφέλεις.
 πολλὰ γὰρ ἐπάσχομεν
 πρὶν ποτ' ἐπὶ σοῦ γλυκέα
 κἀδάπανα καὶ φίλα.

574. παλασίων] *(fig-cakes; dried figs chopped up and pressed into a sort of brick-shaped cake. τῶν πεπατημένων ἰσχαδων, Scholiast, Suidas. παλάσια τὰ συγκεκομμένα σῦκα, Hesychius, Photius; and the latter adds εἰσι δὲ ἐξ ἰσχαδων ἢ σύκων κεκομμένοι βῶλοι πλινθοειδεῖς.)*

577. ἰωνιάς] It must be remembered

that violets were the favourite flowers at Athens, and the epithet in which she most delighted for herself was that of *ἰοστέφανος*, the violet-crowned city (Ach. 638; Knights 1323). "Even in mid-winter," says Aristophanes in the *Sea-sons*, "ὦραις, "you can buy crowns of violets there."—Athenaeus ix. 14:

ὄψει δὲ χειμῶνος μέσου σικύους, βότρους, ὀπώραν,
 . . . στεφάνους ἰών, κοριορτὸν ἐκτυφλοῦντα.

At Athens in mid-winter you will all things nice be finding,
 Grapes, melons, apples, violet-crowns, and dust intensely blinding.

Comrades, which to Peace we owe,
 All the life of ease and comfort
 Which she gave us long ago:
 Figs and olives, wine and myrtles,
 Luscious fruits preserved and dried,
 Banks of fragrant violets, blowing
 By the crystal fountain's side;
 Scenes for which our hearts are yearning,
 Joys that we have missed so long,—
 —Comrades, here is Peace returning,
 Greet her back with dance and song!

CHOR. Welcome, welcome, best and dearest, welcome, welcome, welcome home.

We have looked and longed for thee,
 Looking, longing, wondrously,
 Once again our farms to see.

O the joy, the bliss, the rapture, really to behold thee come.

Thou wast aye our chief enjoyment, thou wast aye our greatest gain.

We who ply the farmer's trade
 Used, through thy benignant aid,
 All the joys of life to hold.
 Ah! the unbought pleasures free
 Which we erst received of thee
 In the merry days of old,

582. χαῖρε, χαῖρ'] <This is the last of the three symmetrical systems, the scheme of which is given in the Appendix. The fifth line, a trochaic tetrameter catalectic, is missing in all the MSS.>

589. γεωργῶν] <The MSS. give γεωργικὸν which does not suit the metre. Bothe in his first edition altered it to

γεωργὸν which has been generally adopted. But to βίον in this sense Aristophanes usually adds a genitive. ζῆτε νυμφίῳ (not νυμφικόν) βίον Birds 161. προβατίου (not προβατικόν) βίον λέγεις Plutus 922. For γεωργικόν therefore I have substituted γεωργῶν.)

τοῖς ἀγροίκοισιν γὰρ ἦσθα χίδρα καὶ σωτηρία. 595
 ὥστε σὲ τά τ' ἀμπέλια
 καὶ τὰ νέα συκίδια
 τᾶλλα θ' ὅπόσ' ἔστι φυτὰ
 προσγελάσεται λαβόντ' ἄσμενα. 600

ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολὺν τοῦτον χρόνον
 ἦδε; τοῦθ' ἡμᾶς δίδαξον, ὦ θεῶν εὐνούστατε.

ΕΡ. ὦ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε
 ῥήματ', εἰ βούλεσθ' ἀκοῦσαι τήνδ' ὅπως ἀπώλετο. 605
 πρῶτα μὲν γὰρ ἦρξεν αὐτῆς Φειδίας πράξας κακῶς·
 εἶτα Περικλῆς φοβηθεὶς μὴ μετάσχοι τῆς τύχης,
 τὰς φύσεις ὑμῶν δεδοικῶς καὶ τὸν αὐτοδᾶξ τρόπον,
 πρὶν παθεῖν τι δεινὸν αὐτὸς ἐξέφλεξε τὴν πόλιν,
 ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος·

595. χίδρα καὶ σωτηρία] This singular expression is illustrated by Knights 806, to which Bergler refers, where it is said

εἰ δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψῃ
 καὶ χίδρα φαγὼν ἀναθαρρήσῃ,

Cleon will find it a more difficult matter to deceive him. With ἀδάπανα of the preceding line, the same commentator compares the “dapes inemtās” of Horace, Epode ii. 48, a phrase found also in Virg. Georg. iv. 133. (χίδρα are grains of barley or wheat, not crushed, but cooked whole into a sort of furmety.)

603. γεωργοί] (The farmers were dismissed supra 551, and are seen a few lines later marching off to their farms. Yet here they are still. For of course their departure would be only a parade in the orchestra. Being the Chorus of the Play they could not leave the theatre.) The expression τὰμὰ δὴ

that Cleon is able, during the continuance of the war, to do what he will with the needy and bewildered Demus—

ξυνίετε ‘Ῥήματ’ seems to have been a very favourite one. The Scholiast cites from Archilochus and Cratinus, ὦ λιπερνήτες πολῖται, τὰμὰ δὴ ξυνίετε ‘Ῥήματα, and Bergler adds from Stobaeus iv. 33 a line of Eupolis, ἀλλ’ ἀκούετ’ ὃ θεαταὶ τὰμὰ (πολλὰ MSS.) καὶ ξυνίετε ‘Ῥήματα. (τὴνδε in the following line is the independent accusative. See the Commentary on Birds 483.)

605. Φειδίας] Plutarch, in his Life of Pericles, chaps. 31, 32, after enumerating certain other alleged causes of the Peloponnesian War, proceeds to what, he says, is the worst (χειρίστη) cause of all, but confirmed by the

When thou wast our one salvation and our roasted barley grain.
 Now will all the tiny shoots,
 Sunny vine and fig-tree sweet,
 All the happy flowers and fruits,
 Laugh for joy thy steps to greet.

Ah, but where has Peace been hiding all these long and weary hours?
 Hermes, teach us all the story, kindest of the heavenly Powers.

HERM. O most sapient worthy farmers, listen now and understand,
 If you fain would learn the reason, why it was she left the land.
 Pheidias began the mischief, having come to grief and shame,
 Pericles was next in order, fearing he might share the blame,
 Dreading much your hasty temper, and your savage bulldog ways,
 So before misfortune reached him, he contrived a flame to raise,
 By his Megara-enactment setting all the world ablaze.

greatest amount of testimony, *ἔχουσα πλείστους μάρτυρας*. And he tells us that the enemies of Pericles wishing, before they attacked him personally, to test the feeling with which the Athenians would regard such attacks, began by accusing Pheidias—a man very dear to, and of great influence with, Pericles—of having subtracted a part of the gold assigned him for the statue of Athene. And although Pheidias escaped from that charge by weighing the gold, which, by the advice of Pericles, he had made up so that it could at once be severed from the other materials, yet falling into disgrace on the ground that he had, in the battle-scene on Athene's shield, introduced likenesses of himself and Pericles, he was thrown into prison, and there died. Aspasia and Anaxagoras, the mistress and the teacher of Pericles,

were next assailed, and Plutarch proceeds, *ὥς δὲ διὰ Φειδίου προσέπταισε [ὁ Περικλῆς] τῷ δήμῳ, φοβηθεὶς τὸ δικάστηριον, μέλλοντα τὸν πόλεμον καὶ ὑποτυφόμενον ἐξέκασεν, ἐλπίζων διασκεδάσειν τὰ ἐγκλήματα*. The same story, with variations, is told by Diodorus Siculus, xii. chap. 39. (By *ἤρξεν αὐτῆς* we must understand *began with her*, began *τῆς ἀπωλείας αὐτῆς*.)

609. *Μεγαρικοῦ ψηφίσματος*] This was the famous interdict prohibiting the Megarians from all intercourse with any part of the Athenian empire (Thuc. i. 67; Acharn. 532-4). That it was the immediate occasion of, or pretext for, the war is plain upon all the authorities. The issue between the Peloponnesian Confederacy and Athens was narrowed to this—Aye, or No? Would she, or would she not, rescind τὸ περὶ Μεγαρέων

- ἐξεφύσησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ 610
 πάντας Ἑλλήνας δακρῦσαι, τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε.
 ὡς δ' ἀπαξ τὸ πρῶτον ἤκουσ', ἐψόφησεν ἄμπελος
 καὶ πίθος πληγείς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ·
 οὐκέτ' ἦν οὐδεὶς ὁ παύσων, ἦδε δ' ἠφανίζετο.
- TP. ταῦτα τοῖνυν μὰ τὸν Ἀπόλλω γὰρ πεπύσμην οὐδενός, 615
 οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἡκηκόειν.
- XO. οὐδ' ἔγωγε, πλήν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος ἦν,
 οὔσα συγγενῆς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει.
- EP. καὶ τ' ἐπειδὴ γινώσαν ὑμᾶς αἱ πόλεις ὧν ἤρχετο 620
 ἡγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας,
 πάντ' ἐμχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβούμεναι,

ψήφισμα? If she would, μὴ ἂν γίνεσθαι πόλεμον (Thuc. i. 139). So Aristophanes, Ach. 535-9, and here. Andocides de Pace, p. 24, running through the military history of Athens, speaks of the first ten years of the Peloponnesian War in the following terms:—Πάλιν διὰ Μεγαρέας πολεμήσαντες, καὶ τὴν χώραν τμηθῆναι προέμενοι, πολλῶν ἀγαθῶν στέρηθέντες, αὖθις τὴν εἰρήνην ἐποιησάμεθα. Diodorus Siculus (xii. 39), Plutarch (Pericles, chap. 29), and Aelian (V. H. xii. 53) all treat τὸ Μεγαρικὸν ψήφισμα as the point upon which the issue of peace and war depended; and it is clear, as well from the narrative of Thucydides as from the anecdotes collected by Plutarch, that it required all the authority and all the commanding eloquence of Pericles to restrain the Athenians from yielding the point.

611. πάντας Ἑλλήνας δακρῦσαι] This statement, though not really inconsistent with, yet forms a curious commentary upon, the famous and honourable

deathbed boast of Pericles, that no Athenian had, by any act of his, been obliged to put on mourning, οὐδεὶς δι' ἐμὲ μέλαν ἱμάτιον περιβάλετο.—Plutarch, Pericles, chap. 38. (By τοὺς τ' ἐκεῖ τοὺς τ' ἐνθάδε Hermes means the Peloponnesians as well as the Athenians.)

612. ἤκουσ'] (The best MSS. read ἄκουσ' ἰννῖτα; but in my former edition I preferred ἤκουσ', the reading of an inferior MS. and of every edition before Bekker's, "as preserving more distinctly the connexion" between the Megaric enactment and the ensuing calamities. Those who discard ἤκουσ' understand ἐψόφησεν of the destruction of the Attic vines by the invading army of Archidamus; but Peace disappeared *before*, not *after* that destruction, nor has the narrative of Hermes arrived at that point. It is only in line 624 that he reaches the actual outbreak of the War. Here he is speaking of something which occurred while the hostile states were, not yet fighting, but merely showing

Such a bitter smoke ascended while the flames of war he blew,
That from every eye in Hellas everywhere the tears it drew.
Wailed the vine, and rent its branches, when the evil news it heard ;
Butt on butt was dashed and shivered, by revenge and anger stirred ;
There was none to stay the tumult ; Peace in silence disappeared.

TRYG. By Apollo I had never heard these simple facts narrated,

No, nor knew she was so closely to our Pheidias related.

CHOR. No, nor I, till just this moment : that is why she looks so fair.

Goodness me ! how many things escape our notice I declare.

HERM. Then when once the subject cities, over whom ye bare the sway,

Saw you at each other snarling, growling angrier day by day,

To escape the contributions, every willing nerve they strained,

their teeth at each other. And the line which follows shows that the poet contemplates these inanimate objects as taking an active part in promoting the confusion which he is here describing. "De vite loquitur," says Bergler, "tanquam de animali, more Aesopico ; ita et de doliis.")

614. οὐδεὶς ὁ παύσων] <So Plutarch, in the last chapter of his Life of Cimon, says that after Cimon's death the Hellenes did no glorious deed against the Barbarians, but being turned against each other by demagogues and agitators broke out into intestine wars, οὐδενὸς τὰς χεῖρας ἐν μέσῳ διασχόντος.>

616. ἡκρόκειν] <So all the MSS. The termination -ειν was invariably employed by Aristophanes, excepting where some special circumstances rendered the use of the termination -η necessary or desirable. See the Fourth Additional Note to the Birds.>

621. τοὺς φόρους] It is unnecessary here to trace the steps whereby Athens,

from being merely *prima inter pares*, the First City in a Free Confederacy, all the members of which contributed alike to the common treasury kept at Delos for Panhellenic purposes, had developed into a *superior inter inferiores*, a Mistress ruling over subordinate Allies, exacting tribute, φόρους, as a due to herself, issuing orders at her pleasure, and enforcing them with jealous severity. ἔλαθον, says Plutarch of the Allies, ἀντὶ συμμάχων ὑποτελεῖς καὶ δοῦλοι γεγονότες. Cimon, chap. 11. That one Hellenic state should reduce others into the condition of tributaries, ὑποτελεῖς φόρου (see Thuc. i. 19), was a phenomenon so repugnant to Hellenic sentiments, that Athens was universally regarded by both friends and foes in the light of a Tyrant city (Thuc. i. 122, 124, ii. 63, iii. 37) ; and the avowed object of the Peloponnesians in entering upon the war was to put an end to what they considered an unnatural usurpation, and to leave every Hellenic city free. So

κάνεπειθον τῶν Λακῶνων τοὺς μεγίστους χρήμασιν.
οἱ δ' αὖτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι
τῇνδ' ἀπορρίψαντες αἰσchrῶς τὸν πόλεμον ἀνῆρπασαν·
κᾶτα τὰκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά·
αἱ γὰρ ἐνθένδ' αὖ τριήρεις ἀντιτιμωρούμεναι
οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιον.

625

TP. ἐν δίκη μὲν οὖν, ἐπεὶ τοι τὴν κορώνεων γέ μου
ἐξέκοψαν, ἣν ἐγὼ 'φύτευσα κάξεθρεψάμην.

eager were the tributaries to shake off the yoke, that, shortly before the Peloponnesian War, we read of a whole maritime population giving up their homes and migrating inland, where it was hoped that the arm of Athens could not reach them (Thuc. i. 58). Thucydides does not actually mention that they employed bribes to induce the Spartans to commence the war; but he tells us (i. 58) that the Potidaeans, whom he calls *ξυμμάχους φόρου ὑποτελεῖς* of Athens, managed matters so well at Sparta, that they obtained from the highest Lacedaemonians a promise that, if the Athenians touched Potidaea, the Spartan armies should be led into Attica.

623. *αἰσχροκερδεῖς καὶ διειρωνόξενοι*] Bergler refers to Eurip. *Androm.* 451, where Andromache, appealing to the candour of the Spartans, asks, "Are ye not *αἰσχροκερδεῖς*?" The epithet *διειρωνόξενοι* is supposed to allude to the *ξηνηλασία* of Sparta. That that harsh institution was keenly resented by the other Hellenic states, may perhaps be gathered from the reply dictated by Pericles to the Spartan ultimatum, *Μεγαρέας εὔσομεν ἀγορᾷ καὶ λιμέσι χρῆσθαι,*

ἣν καὶ Λακεδαιμόνιοι ξηνηλασίας μὴ ποιῶσι μήτε ἡμῶν μήτε τῶν ἡμετέρων ξυμμάχων.—Thuc. i. 144.

624. *ἀνῆρπασαν*] For they refused the offers of Athens to refer all matters in dispute to arbitration, and acted upon the advice of the Corinthians, *μὴ ὀκνεῖν τὸν πόλεμον ἀντ' εἰρήνης μεταλαμβάνειν* (Thuc. i. 120). In after years, when the fortunes of war had turned against them, they acknowledged that they had been too precipitate in commencing it (Thuc. vii. 18).

625. *τὰκείνων*] That is, of course, *τῶν μεγίστων*, not, as Richter explains it, *τῶν πολεμούντων*. Aristophanes is distinguishing between the leading men and the peasant-farmers of Laconia: the former, he says, gained by the war, for they were bribed to commence it; it ruined the latter, for their lands were ravaged by the Athenian forays. Pericles (Thuc. i. 142) calls the Peloponnesians in general *ἄνδρες γεωργοί*.

626. *ἀντιτιμωρούμεναι*] Before the war commenced, Pericles had laid it down as a maxim of policy, *ἦν ἐπὶ τὴν χώραν ἡμῶν περὶ ὧσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλεουσούμεθα.*—Thuc. i. 143. And

And the chief Laconian leaders by enormous bribes they gained.
 These at once for filthy lucre, guest-deluders as they are,
 Hustling out this gracious lady, greedily embraced the War.
 But from this their own advantage ruin to their farmers came ;
 For from hence the eager galleys sailing forth with vengeful aim,
 Swallowed up the figs of people who were not, perchance, to blame.

TRYG. Very justly, very justly! richly had they earned the blow,
 Lopping down the dusky fig-tree I had loved and nurtured so.

accordingly it was while the Peloponnesians were yet in Attica on their first invasion, and while the whole city was in an uproar, as Mr. Mitford expresses it, about the devastation of Acharnae, that the Athenians sent out their first retaliatory fleet to ravage the coasts of Peloponnesus (Thuc. ii. 23). And thenceforward, in every succeeding year, even after the Laconian invasions of Attica had been stopped by the threat of executing the Sphacterian prisoners, the Athenian triremes were constantly darting in upon the unguarded shores of Peloponnesus, revenging not upon the Laconian leaders, but upon the Laconian villagers, "who were not, perchance, to blame," the damage which Attica had sustained from the invading armies.

627. *κράδας*] καὶ αὐτοὶ ἀντέκοπτον τὰς *συκάς* ὥσπερ ἐκείνοι τὰς ἀμπέλους ἡμῶν. *κράδης*, εἶδος συκῆς.—Scholiast. *κράδην τὴν συκὴν* καλοῦσιν οἱ Ἀττικοί.—Pollux iv. 129.

628. *κορώωνων*] ἘΑ fig-tree, which was so called because its fruit was as black as a crow, *κορώνη*. For the same reason it was called *κοράκεως*, the *raven-black* fig. *Κορώνεως* ὡς *Φιβάλεως* (Ach. 802). *ἔστι δὲ εἶδος συκῆς*. ταύτην δὲ καὶ *κοράκεων* λέ-

γουσιν, ὁ γὰρ καρπὸς αὐτῆς κόρακι ἔοικε κατὰ τὸ χρῶμα.—Scholiast. And see Athenaeus iii. 11 (p. 77 A).]

629. *ἐξέκοψαν*] How bitterly the Athenians resented the cutting down of their vines and fig-trees, and the devastation of their country-homes, may be seen as well in the impressive language of Thucydides (ii. 21) as from numberless passages in the extant plays of Aristophanes. "*Peace!*" say the choleric Acharnians, in indignation (Ach. 183), "*what! when they have cut down our vines!*" "I too hate the Lacedaemonians with all my heart," says Dicaeopolis, *καμοὶ γὰρ ἐστὶν ἀμπέλια κεκομμένα*. Andocides (see note on 609 supr.) speaks of this devastation as the most noteworthy event of the Archidamian War. It was, in truth, the common practice in Greek warfare; but the existing generation of Athenians had never drunk the bitter cup before, and they, of all the Hellenic peoples, were most wedded to a country life. The Mosaic Law forbade the practice (Deut. xx. 19); and so, as among Hellenic combatants, did Plato in his Republic, v. 471.

- ΧΟ. νῆ Δί', ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κάμου λίθον 630
 ἐμβαλόντες ἐξμέδιμνον κυψέλην ἀπώλεσαν.
- ΕΡ. κᾶτα δ' ὥς ἐκ τῶν ἀγρῶν ξυνήλθεν οὐργάτης λεῶς,
 τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,
 ἀλλ' ἄτ' ὦν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας
 ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ 635
 τοὺς πένητας ἀσθενοῦντας κάποροῦντας ἀλφίτων,
 τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,
 πολλάκις φανείσαν αὐτὴν τῇσδε τῆς χώρας πόθῳ,
 τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,
 αἰτίας ἂν προστιθέντες, ὥς φρονοῖ τὰ Βρασίδου. 640
 εἴτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·
 ἡ πόλις γὰρ ὠχρίῳσα κὰν φόβῳ καθημένη
 ἅττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἥδιστ' ἦσθιεν.
 οἱ δὲ τὰς πληγὰς ὀρώντες ἄς ἐτύπτονθ', οἱ ξένοι
 χρυσίῳ τῶν ταῦτα ποιοῦντων ἐβύνουν τὸ στόμα, 645

633. τὸν τρόπον πωλούμενος κ.τ.λ.] This phrase has been universally, and, I think, very strangely, misinterpreted. Nothing can be clearer than its meaning. Aristophanes has just shown that the Laconian farmers had been sold by their leaders, and now he adds, that the Attic farmers, when they came flocking in from all the villages to Athens, did not observe that they too were being sold by theirs, in just the same way, i. e. "eodem modo quo Lacones." Yet Bergler and Brunn translate it, "eodem modo quo urbani"; Bothe, "eodem modo ut antea cum ipsi in agris degerent"; and others, otherwise. With the phrase itself Bergler aptly compares Acharnians 370-4. The word *ισχάδας* in the next line seems to refer to the donatives which the orators obtained for

the hungry populace.

637. δικροῖς ἐώθουν] These words are to be taken together as constituting one idea, *they pitchforked her out with yells*; not as Fritzsche on Thesm. 1011 says, *clamoribus tanquam furcis*, which would be a strange comparison. The phrase is a common one; and Florent Chretien and Bergler have already cited the *δικράνοισ ἐξεώθει* of Lucian's Timon; the *furcillis ejiciunt* of Catullus; and the *Naturam expelles furca* of Horace. *Αὐτὴν* in the succeeding line means "of herself, of her own accord."

640. τὰ Βρασίδου] Thucydides pictures, in very forcible language, the prodigious agitation and sympathy which the operations of Brasidas on the N.W. coast of the Aegean excited amongst the Athenian tributaries. All were on the

CHOR. Very justly, very justly ! since my great capacious bin,
 Ugh ! the rascals came across it, took a stone, and stove it in.

HERM. Then your labouring population, flocking in from vale and plain,
 Never dreamed that, like the others, they themselves were sold for gain
 But as having lost their grape-stones, and desiring figs to get,
 Every one his rapt attention on the public speakers set ;
 These beheld you poor and famished, lacking all your home supplies,
 Straight they pitchforked out the Goddess, scouting her with yells and cries,
 Whensoe'er (for much she loved you) back she turned with wistful eyes.
 Then with suits they vexed and harassed your substantial rich allies,
 Whispering in your ear, "*The fellow leans to Brasidas*," and you
 Like a pack of hounds in chorus on the quivering victim flew.
 Yea, the City, sick and pallid, shivering with disease and fright,
 Any calumny they cast her, ate with ravenous appetite.
 Till at last your friends perceiving whence their heavy wounds arose,
 Stopped with gold the mouths of speakers who were such disastrous foes.

alert, each wishing to be the first to revolt (iv. 108). And Athens, though vigilant and energetic as ever, was yet full of alarm and suspicion, not knowing on whom to depend. That an ally was "leaning to Brasidas" was an intimation requiring, and sure to receive, immediate

attention. In Wasps 473 the foiled and irritated dicasts, passing in their wrath from the trochaic to the abrupt gasping cretic metre, at once charge their opponent with Brasidean sympathies :

σοὶ λόγους, ὦ μισόδημε καὶ μοναρχίας ἐραστὰ,
 καὶ ξυνὸν Βρασίδα, καὶ φορῶν κράσπεδα
 στεμμάτων, τήν θ' ὑπήνῃν ἄκουρον τρέφων ;

Words with THEE, thou people-hater ! and with Brasidas, thou traitor,
 Hand and glove ! You who dare Woolly fringed Clothes to wear,
 Yes and show Beard and hair, Left to grow, Everywhere !

643. διαβάλοι] ἀντὶ τοῦ εἰπεῖν παραβάλοι, ὡς ἐπὶ τροφῆς, διαβάλοι εἶπε διὰ τοὺς διαβάλλοντας.—Scholiast.

644. οἱ ξένοι] *the Allies* ; see Ach. 505 ; Knights 326, 1408 ; Birds 1431, &c. So *when they, the Allies, perceived the blows*

wherewith they were stricken. ἄς is the cognate accusative. Hermes is referring to the hardships inflicted upon τῶν συμμάχων τοὺς παχείς καὶ πλουσίους, supra 639.)

- ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλάς ἂν
 ἐξερημωθείς ἂν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν
 βυρσοπώλης. TP. παῦε παῦ, ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,
 ἀλλ' ἔα τὸν ἄνδρ' ἐκείνον, οὔπερ ἔστ', εἶναι κάτω.
 οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκεῖνος ἀνὴρ, ἀλλὰ σός. 650
 ἄττ' ἂν οὖν λέγῃς ἐκείνον,
 κεῖ πανοῦργος ἦν, ὅτ' ἔζη,
 καὶ λάλος καὶ συκοφάντης
 καὶ κύκηθρον καὶ τάρακτρον,
 ταῦθ' ἀπαξάπαντα νυνὶ 655
 τοὺς σεαυτοῦ λοιδορεῖς.
 ἀλλ' ὅ τι σιωπᾶς, ὦ πότνια, κάτειπέ μοι.
 EP. ἀλλ' οὐκ ἂν εἴποι πρὸς γε τοὺς θεωμένους·
 ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλὴν ἔχει.
 TP. ἡ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον. 660
 EP. εἴφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλότατη.
 ἴθ' ὦ γυναικῶν μισοπορπακιστάτη.
 εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.
 ἀκούσαθ' ὑμεῖς ὦν ἔνεκα μομφὴν ἔχει.
 ἐλθοῦσά φησιν αὐτομάτη μετὰ τὰν Πύλω
 σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν 665
 ἀποχειροτονηθῆναι τρὶς ἐν τῇ κκλησίᾳ.
 TP. ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχει·

650. σός] In his well-known character of *χθόνιος* and conductor of departed spirits to the realms below. The words *μὴ λέγε* refer rather to what Hermes is about to say than to what he has already said. But, as the Scholiast remarks, Trygaeus, under pretence of forbidding Hermes to revile the dead, takes the opportunity of doing it himself to his heart's content.

660. ἡ δ' ἀλλὰ] (*But let her at least.* The combination of *δε* and *ἀλλὰ* may seem strange, but is by no means uncommon. *σὺ δ' ἀλλὰ*, Ach. 191, 1033, Clouds 1369, Lys. 904, Eur. Med. 942, Rhesus 167, Heracleidae 565. *νῦν δ' ἀλλὰ*, Ion 978. *ἡμεῖς δέ γ' ἀλλὰ*, Ion 1304. That even Velsen should propose in the present line to read *οἶδ' ἀλλὰ*, and that even Meineke in his Vind. Aristoph. should

Thus the scoundrels throve and prospered : whilst distracted Hellas came
Unobserved to wrack and ruin : but the fellow most to blame
Was a tanner. TRYG. Softly, softly, Hermes master, say not so ;
Let the man remain in silence, wheresoe'er he is, below ;
For the man is ours no longer : he is all your own, you know ;

Therefore whatsoe'er you call him,
Knave and slave while yet amongst us,
Wrangler, jangler, false accuser,
Troubler, muddler, all-confuser
You will all these names be calling
One who now is yours alone.

(*To Peace.*)

But tell me, lady, why you stand so mute ?
HERM. Oh, she won't speak one word before this audience :
No, no ; they've wronged her far too much for that.
TRYG. Then won't she whisper, all alone, to you ?
HERM. Will you, my dearest, speak your thoughts to me ?
Come, of all ladies most shield-handle-hating.

(*Affects to listen.*)

Yes, good ; that's their offence : I understand.
Listen, spectators, why she blames you so.
She says that after that affair in Pylus
She came, unbidden, with a chest of treaties,
And thrice you blackballed her in full assembly.
TRYG. We erred in that ; but, lady, pardon us,

approve of it, are facts to be regarded with feelings of wonder and awe.)

661. ὁ τι νοεῖς] <“quid sentias de istis,” Bergler ; “quo erga istos sis animo,” Brunnck.]

667. τρίς] On the proposals for peace which were offered by Sparta μετὰ τῶν Πύλων see note on 212 supra ; that Cleon

was mainly instrumental in obtaining their rejection we are told in Thuc. iv. 21 ; Knights 795, &c. And see note on 261 supra. <Thucydides says that these overtures were made and were rejected πολλάκις, an expression which may well be satisfied by their having been thrice made and thrice rejected ; but it is

- ὁ νοῦς γὰρ ἡμῶν ἦν τότε ἐν τοῖς σκύτεσιν.
 EP. ἴθι νυν, ἄκουσον οἶον ἄρτι μ' ἤρετο· 670
 ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,
 χῶστις φίλος κᾶσπευδεν εἶναι μὴ μάχας.
 TP. εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.
 EP. ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
 ὁ Κλεώνυμος; TP. ψυχὴν γ' ἄριστος, πλὴν γ' ὅτι 675
 οὐκ ἦν ἄρ', οὐπὲρ φησιν εἶναι, τοῦ πατρός.
 εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως
 ἀποβολιμαῖος τῶν ὅπλων ἐγίγνετο.
 EP. ἔτι νῦν ἄκουσον οἶον ἄρτι μ' ἤρετο·
 ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί. 680
 TP. Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον.
 αὕτη, τί ποιεῖς; τὴν κεφαλὴν ποῖ περιάγεις;
 EP. ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖς' ὅτι
 αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.
 TP. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδὲν, ἀλλὰ νῦν 685
 ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὦν
 τοῦτον τέως τὸν ἄνδρα περιεζώσατο.

quite possible that they may have been made more frequently, though only thrice coming to an actual vote in the public Assembly.)

669. σκύτεσιν] This word involves a twofold allusion: first, to the tanning trade of Cleon; and secondly, to the shields, *scuta*, which were made of hides.

678. ἀποβολιμαῖος] παρὰ τὸ ἀποβαλεῖν τὰ ὅπλα, as the Scholiast says (see note on 446 supr.), with a play on the word ὑποβολιμαῖος, a supposititious child. See Plato, Republic, vii. 537 E ὑποβολιμαῖος—οὐ τοῦτων ἐστὶ τῶν φασκόντων γονέων.

680. λίθου τοῦ 'ν τῇ πυκνί] The Pnyx is admirably described by Wordsworth

(Athens and Attica, chap. x). The limestone rock, upon which Athens stands, is constantly protruding through its meagre superstratum of soil, like the bones of an emaciated body (to use the simile of Plato, Critias 111 B), through its torn and shrivelled skin. Athenian ingenuity adapted this geological formation to architectural purposes, and everywhere the living rock is itself hewn into theatres, seats, steps, walls, cisterns, and the like. The Pnyx may be roughly described as a semicircular area, along the chord of which ran a projecting ridge of this solid rock. In the centre of the ridge (and therefore

For then our wits were swaddled up in skins.

HERM. Well then, attend to what she asks me now.

Who in your city loves her least? and who
Loves her the best and shrinks from fighting most?

TRYG. Cleonymus, I think, by far the most.

HERM. What sort of man is this Cleonymus
In military matters? TRYG. Excellent:
Only he's not his so-called father's son;
For if he goes to battle, in a trice
He proves himself a castaway - of shields.

HERM. Still further listen what she asks me now.
Who is it now that sways the Assembly stone?

TRYG. Hyperbolus at present holds the place.
But how now, Mistress? Why avert your eyes?

HERM. She turns away in anger from the people,
For taking to itself so vile a leader.

TRYG. He's a mere makeshift: we'll not use him now.
'Twas that the people, bare and stripped of leaders,
Just caught him up to gird itself withal.

nearly where the centre of the circle would be) there juts out a prominent piece of rock, 10 or 12 feet high, which is hewn into the pulpit or rostra from which the Athenian orators addressed the Assembly in the area before them. This was the famous Bema or Pnyx-stone. The Pnyx derived its name either from the crowds which thronged together there, ἀπὸ τοῦ πνικνύσθαι τοὺς ἄνδρας ἐν τῇ ἐκκλησίᾳ, or from the closely-packed stones which propped up a sloping part of the arc, so as to keep it from lapsing down into the valley of the Agora beneath it, παρὰ τὴν τῶν λίθων πνικνότητα. See also Schömann's As-

semblies, Book I, chap. iii. Taking the Bema as the centre, the radius of the circle varied from 60 to 80 yards.

681. Ὑπέρβολος] The character of Hyperbolus the lamp-maker, the demagogue who succeeded Cleon in the favour of the Athenian people, is pithily and expressively described by his contemporaries Aristophanes and Thucydides. The former styles him here *πονηρὸν προστάτην*, and in Knights 1304 *μοχθηρὸν ἄνδρα*, while Thucydides (viii. 73) merely notices him as a *μοχθηρὸν ἄνθρωπον*.

687. τέως] (i. e. "donec melior patronus praesto esset," Herwerden; "as a temporary arrangement," Sharpley.)

- EP. πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει;
 TP. εὐβουλότεροι γενησόμεθα. EP. τρόπῳ τίνι;
 TP. ὅτι τυγχάνει λυχνοποῖδς ὄν. πρὸ τοῦ μὲν οὖν 690
 ἐψηλαφῶμεν ἐν σκοτῶ τὰ πράγματα,
 νυνὶ δ' ἅπαντα πρὸς λύχνον βουλευόμεν.
 EP ὦ ὦ,
 οἶά μ' ἐκέλευσεν ἀναπυθέσθαι σου. TP. τὰ τί;
 EP. πάμπολλα, καὶ τάρχαί' ἃ κατέλιπεν τότε.
 πρῶτον δ' ὃ τι πράττει Σοφοκλέης ἀνήρετο. 695
 TP. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν. EP. τὸ τί;
 TP. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.
 EP. Σιμωνίδης; πῶς; TP. ὅτι γέρων ὦν καὶ σαπρὸς
 κέρδους ἕκατι κἂν ἐπὶ ῥιπὸς πλέοι.
 EP. τί δαί; Κρατῖνος ὁ σοφὸς ἔστιν; TP. ἀπέθανεν, 700

697. Σιμωνίδης] Simonides was, as the Scholiast observes, the first poet who wrote for hire, and many tales are current about the mercenary spirit in which he practised the "joyous Art." <That Simonides was a lover of money, says Aelian, is a fact which none will gainsay. ὡς ἦν φιλοχρήματος ὁ Σιμωνίδης οὐδείς ἀντιφύσει V. H. viii. 2; Id. ix. 1.> But nowhere else, I believe, is a charge of this kind brought against Sophocles; the Scholiasts are utterly at a loss to account for it; and it seems so inconsistent with all that we know of his character; with that fondness for pleasure and social enjoyments, to which he gave free rein, even ἐπὶ δυσμαῖς τοῦ βίου, in the very evening of his life, and about which Athenaeus (Book xiii) collects so many scandalous anecdotes; with that easy and accommodating disposition—*εὐκολία*—which distinguished him

his whole life through, and which Aristophanes supposed him to have carried into his grave (Frogs 82); and even with the dubious tradition which the writer of his life records about the domestic troubles of his old age; that I cannot help suspecting that these lines are intended to be not a personal satire upon his actual character, but an allusion to something with which we are unacquainted, to some passing incident in the poet's life, or to some expression in his plays. The Scholiast refers to a proverb, Θεοῦ θέλοντος κἂν ἐπὶ ῥιπὸς πλέοις, *With God to aid, you might put to sea upon a hurdle*. <The line is ascribed by some old writers to the "Thyestes," but both Euripides and Sophocles wrote a Tragedy bearing that name, and we are not told to which of the two they are referring. Wagner, who collects the authorities on the subject in his *Tragicorum Graecorum Frag-*

- HERM. She asks how this can benefit the state.
 TRYG. 'Twill make our counsels brighter. HERM. Will it ? how ?
 TRYG. Because he deals in lamps : before he came
 We all were groping in the dark, but now
 His lamps may give our council-board some light.
 HERM. Oh ! oh !
 What things she wants to know ! TRYG. What sort of things ?
 HERM. All the old things existing when she left.
 And first, she asks if Sophocles be well.
 TRYG. He's well, but strangely metamorphosed. HERM. How ?
 TRYG. He's now Simonides, not Sophocles.
 HERM. What do you mean ? TRYG. He's grown so old and sordid,
 He'd put to sea upon a sieve for money.
 HERM. Lives the old wit Cratinus ? TRYG. No ; he perished

menta ii. 204, himself considers that the line comes from the Thyestes of Euripides, but he quotes Schneidewin as contending, in a note to the Anthologion of Orion, that it really comes from the Thyestes of Sophocles, and that Aristophanes is here retorting upon that poet a line from his own Tragic Play.)

700. Κρατῖνος] This is but a continuation of the old joke about the convivial habits of Cratinus. In Knights 526-36, Aristophanes, affecting to consider him in his dotage, declared it a shame that he should be left to wander about like a drunken piper, he who, for his past services, was worthy (not *δειπνεῖν*, as others, but) *πίνειν* in the Prytaneum. But in the following year the jovial old Poet turned the laugh against his rival by his celebrated Play of the Flagon, *Πυτίνη*, which carried off the prize from the Κόννος of Ameipsias, and

the Clouds of Aristophanes. In this Play he represented the Flagon as the mistress who had seduced him from his first and lawful love, the Comic Muse ; and it was here, in all probability, that he gave utterance to the sentiment recorded by Horace (Ep. i. 19. 1) condemnatory of the effusions of water-drinkers, "Υδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν." (See the Commentary on Knights 536.) The author of the Treatise on Longevity (Macrobii, in Lucian's Works), sec. 25, says that Cratinus lived to the age of 97, and that he composed the Flagon *πρὸς τῷ τέλει τοῦ βίου*, dying not long afterwards, *μετ' οὐ πολὺ ἐτελεύτα*. The Scholiast on Birds 521 makes him survive that Play many years, and, although the Scholiast is of no authority in a matter of this sort, yet I doubt if it is right to look upon the lines before us as a *conclusive* proof that Cratinus

- ὅθ' οἱ Λάκωνες ἐνέβαλον. ΕΡ. τί παθών; ΤΡ. ὅ τι;
 ὠρακιάσας· οὐ γὰρ ἐξηνέσχετο
 ἰδὼν πίθον καταγνύμενον οἴνου πλέων.
 χᾶτ' ἐρα πῶς' ἄτ' οἶε γεγενῆσθ' ἐν τῇ πόλει;
 ὥστ' οὐδέποτ', ὦ δέσποιν', ἀφησόμεθά σου. 705
- ΕΡ. ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε
 γυναιῖκα σαυτῷ τήνδε· κᾶτ' ἐν τοῖς ἀγροῖς
 ταύτῃ ξυνοικῶν ἐκποιοῦ σαυτῷ βότρυς.
 ΤΡ. ὦ φιλτάτῃ, δεῦρ' ἔλθε καὶ δός μοι κύσαι.
 ἂρ' ἂν βλαβῆναι διὰ χρόνου τί σοι δοκῶ, 710
 ὦ δέσποθ' Ἑρμῇ, τῆς Ὀπώρας κατελάσας;
 ΕΡ. οὐκ, εἴ γε κυκεῶν' ἐπιπίοις βληχωνίαν.
 ἀλλ' ὥς τάχιστα τήνδε τὴν Θεωρίαν
 ἀπάγαγε τῇ βουλῇ λαβὼν, ἥσπερ ποτ' ἦν.
 ΤΡ. ὦ μακαρία βουλή σὺ τῆς Θεωρίας, 715
 ὅσον ροφῆσεις ζωμὸν ἡμερῶν τριῶν,
 ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.
 ἀλλ', ὦ φίλ' Ἑρμῇ, χαίρε πολλά. ΕΡ. καὶ σύ γε,
 ὠνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.
 ΤΡ. ὦ κάνθαρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα. 720
 ΕΡ. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι. ΤΡ. ποῖ γὰρ οἴχεται;
 ΕΡ. ὑφ' ἄρματ' ἔλθων Ζηνὸς ἀστραπηφορεῖ.

was now dead. At all events there had been no Laconian invasion, to which his death could even in joke be referred, since the date of the Flagon, the Spartans having been deterred from sending an army into Attica by the threat that, if they did so, the Sphacterian prisoners should be put to death. It *may* be, therefore, that Aristophanes is merely alluding in jest to the old invasions (*τάρχαῖα*, as he says *supr.* 694), intending, as he before celebrated prematurely

the dotage, so now to celebrate prematurely the obsequies, of his merry old rival. The humour of the passage would certainly not be lessened by the circumstance that Cratinus was still alive, perhaps sitting in the theatre, an interested spectator of this very contest.

708. *βότρυς*] οὐκ εἶπε τοὺς παῖδας, ἀλλὰ τοὺς βότρυς διὰ τὴν Ὀπώραν.—Scholiast. *Τρυγαῖος* the vintner is to marry Ὀπώραν the vintage. *Θεωρία* is to be given over to the Council, ἡ γὰρ

- When the Laconians made their raid. HERM. How so?
- TRYG. Swooned dead away: he could not bear to see
A jolly butt of wine all smashed and wasted.
Much, much beside we've suffered; wherefore, lady,
We'll never never let you go again.
- HERM. Then on these terms I'll give you Harvesthome
To be your bride and partner in your fields.
Take her to wife, and propagate young vines.
- TRYG. O Harvesthome! come here and let me kiss you.
But, Hermes, won't it hurt me if I make
Too free with fruits of Harvesthome at first?
- HERM. Not if you add a dose of pennyroyal.
But, since you're going, please to take Mayfair
Back to the Council, whose of old she was.
- TRYG. O happy Council to possess Mayfair!
O what a three-days' carnival you'll have!
What soup! what tripe! what delicate tender meat!
But fare thee well, dear Hermes. HERM. And do you
Farewell, dear mortal, and remember me.
- TRYG. Home, home, my beetle! let us now fly home.
- HERM. Your beetle's gone, my friend. TRYG. Why, where's he gone to?
- HERM. Yoked to the car of Zeus, he bears the thunder.

βουλῇ, says the Scholiast, τὰς θεωρίας
ἐξέπεμπε.

712. κυκεῶνα βληχωνίαν] [κυκεῶν, like
our mixture, was the regular term for

a medicinal draught. The pennyroyal
would be mixed with barley water or
other ingredients. Demeter, we are
told, would not drink the rosy wine,

ἄνωγε δ' ἄρ' ἄλφι καὶ ὕδωρ

δοῦναι μίξασαν πίεμεν γλήχωνι τερείνῃ.

ἢ δὲ κυκεῶν τεύξασα θεᾷ πόρεν.—Homeric Hymn to Demeter 208.

As to the medicinal qualities of penny-
royal see the Commentary on Ach. 861.
The Scholiast here says οἱ πολλὴν ὁπώραν
ἐσθίοντες, ἐὰν κυκεῶνα βληχωνίαν πίνωσιν,
οὐ βλάπτονται. And he adds that the

acidity of the fresh fruit affects the heart,
but its effect is counteracted by a dose
of pennyroyal steeped in water.)

722. ὑφ' ἄρματ'] Returning to the
subject of the beetle, Aristophanes

TP. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἔξει σιτία ;
 EP. τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.
 TP. πῶς δῆτ' ἐγὼ καταβήσομαι ; EP. θάρρει, καλῶς· 725
 τῇδ' παρ' αὐτὴν τὴν θεόν. TP. δεῦρ', ὦ κόραι,
 ἔπεσθον ἅμ' ἐμοὶ θάττον, ὥς πολλοὶ πάννυ
 ποθοῦντες ὑμᾶς ἀναμένουσ' ἔστυκότες.

ΧΟ. ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως τάδε τὰ σκεύη παραδόντες
 τοῖς ἀκολούθοις δώμεν σώζειν, ὥς εἰώθασι μάλιστα 730
 περὶ τὰς σκηνὰς πλείστοι κλέπται κυπτάξιν καὶ κακοποιεῖν.
 ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι θεαταῖς,
 ἦν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τέ νοῦς ἔχει.

Χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμωδοποιητῆς

recurs also to the Bellerophon of Euripides. This, again, is a line from that Play. The Scholiast explains ἀμβροσίαν by τὴν κόπρον, ὅτι οὗτος μόνος θνητὸς ἐν θεοῖς.

726. τῇδ' Hermes points to 'the concealed staircase, (leading to the interior of the theatre, and Trygaeus, with Harvesthome and Mayfair, departs in that direction. The statue of Peace is lowered through the upper stage, and (with it) is during the Parabasis withdrawn, leaving the stage exactly as it was at the opening of the Play.)

729. ἀλλ' ἴθι χαίρων] Whilst the scenes are being shifted back, so as again to represent the house of Trygaeus, the Chorus, handing over to the theatrical attendants the implements employed in the recovery of Peace, turn towards the audience, and deliver the PARABASIS. Παράβασιν ἐκάλουν ἀπὸ τοῦ παρα-

βαίνειν τὸν χορὸν ἀπὸ τῆς νενομισμένης στάσεως εἰς τὴν καταντικρὺ τοῦ θεάτρου ὄψιν.—Scholiast. The Parabasis before us consists of the Commation, or introductory verses, 729-33; the Parabasis Proper, 734-64; the Pnigos or Macron, 765-74; the Strophe, 775-96; and Antistrophe, 797-818. The Epirrhema, or system of trochaic tetrameters, which should have followed the Strophe, and the Antepirrhema, or similar system, which should have followed the Antistrophe, are both omitted here; but they are supplied, together with a fresh strophe and antistrophe, inf. 1127-90. (The COMMATION here contains four anapaestic tetrameters; notwithstanding which the Parabasis Proper, which follows is distinctively called "the anapaests," τοῖς ἀναπαίστοις, see the Commentary on Ach. 626, 627.)

733. ἦν ἔχομεν κ.τ.λ.] (It is certainly

TRYG. What will he get to eat, poor creature, there?

HERM. Why, Ganymede's ambrosia, to be sure.

TRYG. And how shall I get down? HERM. O well enough.

There, by the side of Peace. TRYG. Now girls, now girls,

Keep close to me: our youngsters I well know

Are sore all over for the love of you.

CHOR. Yes, go, and good fortune escort you, my friend; meanwhile the machines and the wraps,
We'll give to our faithful attendants to guard, for a number of dissolute chaps
Are sure to be lurking about on the stage, to pilfer and plunder and steal:
Here, take them and watch them and keep them with care, while we to the audience reveal

The mind of our Play, and whatever we may

By our native acumen be prompted to say.

'TWERE proper and right for the Ushers to smite, if ever a bard, we confess,

surprising to find a doggerel trochaic line inserted amongst a system of anapaestic tetrameters, the poet's favourite and noblest metre; and its appearance in this place can only be accounted for by supposing, with Dindorf, that he is ridiculing the verses of some contemporary author. The meaning seems to be *Let us deliver our set speech, and add whatever our mind suggests.*)

⟨734-64. THE PARABASIS PROPER. The first two lines denounce with great vigour the employment of "the anapaests" by a Poet for the purpose of singing his own praises. In all the remaining "anapaests" Aristophanes is singing his own praises with keen relish and equal vigour. The main ground of his self-praise is that just as Aeschylus had raised and ennobled Tragedy, so he himself had elevated and exalted Comedy from mere vulgar farce

and attacks for paltry ends upon paltry objects into a high intellectual entertainment, a mighty instrument for good, alike in the social and in the political world. In order that none of his merits may be overlooked, he actually borrows, with but slight alterations, from the Parabasis of the Wasps (acted in the preceding year) his own description of the fearless gallantry with which he attacked Cleon in the Knights, when the demagogue was at the very height of his power. As to the application of the term *παράβας* to the Poet himself see Ach. 629 and the Commentary there. And as to the expression *τοῖς ἀναπαίστοις* the Scholiast says *πᾶσαν Παράβασιν* (so we should read for *παρέκβασιν*) *ἀναπαίστους λέγει.*)

734. *ῥαβδούχους*] These were officers whose duty it was to enforce order and regularity at public spectacles. Thus,

αὐτὸν ἐπήγει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις. 735
 εἰ δ' οὖν εἰκὸς τινα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος
 κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται,
 ἄξιος εἶναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.
 πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν
 εἰς τὰ ράκια σκώπτοντας αἰεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας· 740
 τοὺς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας ἐκείνους,
 τοὺς φεύγοντας ἀξαπατῶντας καὶ τυπτομένους ἐπίτηδες,
 ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν,
 οὓς ἐξήγον κλάοντας αἰεὶ, καὶ τοὺτους οὐνεκα τουδί,
 ἵν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς, εἴτ' ἀνέροιτο, 745
 “ὦ κακὸδαμον, τί τὸ δέρμ' ἔπαθες; μὴν ὑστριχὺς εἰσέβαλέν σοι
 εἰς τὰς πλευρὰς πολλῇ στρατιᾷ κάδενδροτόμησε τὸ νῶτον;”

when Lichas stepped into the lists at Olympia, and crowned his victorious charioteer, ὑπὸ τῶν βασιλεύων πληγὰς ἔλαβεν.—Thuc. v. 50. And in the theatre, it would seem, they were occasionally called upon to chastise even offending actors. Lucian, on his trial before Philosophy, pleading that he had attacked, not the real philosophers, but only the impostors who personated them, says οἱ ἀθλοθέται μαστιγοῦν εἰώθασιν, ἦν τις ὑποκριτής, Ἀθηναῖον ἢ Ποσειδῶνα, ἢ τὸν Δία ὑποδεδυκώς, μὴ καλῶς ὑποκρίναιτο μηδὲ κατ' ἀξίαν τῶν Θεῶν, καὶ οὐδὲν που ὀργίζονται Ἐκείνοι, ὅτι τὸν περικείμενον αὐτῶν τὰ προσωπεῖα καὶ τὸ σχῆμα ἐνδεδυκῶτα ἐπέτρεψαν παῖειν τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἡδοῖντο αὐν, οἶμαι, μαστιγομένων.—Piscator 33. And again, in his Apology for the De Mercede Conductis 5, he says, τοῖς τραγικοῖς ὑποκριταῖς εἰκάσουσιν οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν' ἔξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοι τὰ προσωπεῖα

γίνονται ὑπόμσθοι τραγωδοῦντες, ἐκπίπτοντες καὶ συριττόμενοι· ἐνίοτε δὲ μαστιγοῦμενοί τινες αὐτῶν, ὡς ἂν τῷ θεάτρῳ δοκῇ.

736. θύγατερ Διός] (παρὰ τὰ Σιμωνίδου ἐκ τῶν ἐλεγείων “εἰ δ' ἄρα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος, δῆμος Ἀθηναίων ἐξετέλεσσα μόνος.”—Scholiast. In my former edition I took θύγατερ Διὸς to mean Athene; and that is, I think, the view of all the commentators; but I am now convinced that I was wrong, and that by the appellation of “Daughter of Zeus,” Aristophanes, at all events, is addressing the Muse, as *infra* 775 and 817. I do not know whom Simonides intended to address; but the words θυγάτηρ Διὸς, in an appeal of this kind, had been appropriated to the Muse from Homer's time; ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον . . . τῶν ἀμόθεν γε θεὰ, θύγατερ Διὸς, εἰπέ καὶ ἡμῖν.—Odyssey i. 1, 10. And so the words are understood by the Scholiasts who paraphrase the line εἰ δὲ πρέπον ἐστὶν, ὦ Μοῦσα, αὐτὸν ἐπαι-

Were to fill with the praise of himself and his Plays our own anapaestic address.
 But if ever, O daughter of Zeus, it were fit with honour and praise to adorn
 A Chorus-Instructor, the ablest of men, the noblest that ever was born,
 Our Poet is free to acknowledge that he is deserving of high commendation :
 It was he that advancing, unaided, alone, compelled the immediate cessation
 Of the jokes which his rivals were cutting at rags, and the battles they waged with the lice.
 It was he that indignantly swept from the stage the paltry ignoble device
 Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
 Now baking his bread, now swindling instead, now beaten and battered about.
 And freedom he gave to the lachrymose slave who was wont with a howl to rush in,
 And all for the sake of a joke which they make on the wounds that disfigure his skin :
"Why, how now, my poor knave?" so they bawl to the slave, *"has the whipcord invaded your back,
 Spreading havoc around, hacking trees to the ground, with a savage resistless attack?"*

νέσαι τινά. And more than all, the invocation itself is part of a comic jest with which it would not be becoming to associate the great and awful name of Athene; see the Commentary on Knights 551-64; while that no such impropriety attaches to a similar use of the Muse's name is shown by the passages, to which reference has been made above, in the Strophe and Antistrophe of this very Parabasis.)

739. τοὺς ἀντιπάλους] The Scholiast says that the ensuing criticisms are specially directed against Eupolis, Cratinus, and others. But they must not be restricted to individual cases. A gluttonous Heracles was the stock joke of the comic poets (see Athenaeus x. 1); and both in the Birds and in the Frogs, Aristophanes himself introduces the character. But *his* Heracles plays quite a subordinate part, and is not—as he suggests was the case in other comedies

—the staple commodity of the Play.

740. εἰς τὰ ῥάκια κ.τ.λ.] <This line has been taken too literally. It is merely a comic description of the paltry and unworthy objects to which his predecessors confined their satire. By τοῖς φθειρσίν, the Scholiast says, we must understand εὐτελείς ἄνδρας καὶ ἀδόξους, and he explains εἰς τὰ ῥάκια by ὡς εἰσαγόντων τῶν ἄλλων κωμικῶν ῥακοφοροῦντας. He adds αἰνίττεται δὲ εἰς Εὐπολίην, but that is hard to believe. Everything we know of Eupolis tends to show that he went hand in hand with Aristophanes in his attempt to elevate Comedy and purge it from vulgar farce and attacks upon ignoble objects.>

746. ὑστρίχίς] <ἡ ἐξ ὑείων τριχῶν μάλιστα. —Scholiast. It was a scourge made, as the name implies, of hog-bristles, and was commonly used for slaves and criminals, Frogs 619; Alciphron iii. 43.>

τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννή,
 ἐποίησε τέχνην μεγάλην ἡμῖν κάπύργωσ' οἰκοδομήσας
 ἔπεσιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγοραίοις. 750
 οὐκ ιδιώτας ἀνθρωπίσκους καμψῶν οὐδὲ γυναικάς,
 ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπεχείρει,
 διαβὰς βυρσῶν ὀσμάς δεινὰς κάπειλὰς βορβοροθύμους.
 καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,
 οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες ἔλαμπον, 755
 ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξιμένων ἐλιχμῶντο
 περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας,
 φώκης δ' ὀσμὴν, Λαμίας ὄρχεις ἀπλύτους, πρωκτὸν δὲ καμίνου.
 τοιοῦτον ἰδὼν τέρας οὐ κατέδεις', ἀλλ' ὑπὲρ ὑμῶν πολεμίζων
 ἀντεῖχον αἰεὶ καὶ τῶν ἄλλων νήσων. ὦν εἵνεκα νυνὶ 760
 ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι.
 καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαίστρας περινοστών

749. ἐπύργωσεν] (He uses the same word here to describe his influence on Comedy that he uses in *Frogs* 1004 to describe the influence of Aeschylus on Tragedy. And the Scholiast tells us that, in the *Κραπαταλοὶ* of Pherecrates, Aeschylus says of himself ὅστις γ' αὐτοῖς παρέδωκε τέχνην μεγάλην ἐξοικοδομήσας.)

752. τοῖσι μεγίστοις] *The mightiest objects*, as opposed τοῖς φθειρσὶν and τοῖς ῥακίοις. The following description of Cleon is repeated, with but slight variation, from the *Parabasis* of the *Wasps*, 1030-7, (where the poet is describing his own career as that of a Heracles, a Destroyer of monsters. The reader is referred to the Commentary there.)

754. καρχαρόδοντι] The epithet refers to the sharp, irregular, serrated teeth with which carnivora tear their food, as contrasted with the even, regular,

flat surfaces which render the teeth of other animals more adapted for grinding. Aristotle (*Hist. Animal.* ii. 3. 9) defines καρχαρόδοντα to be ὅσα ἐπαλλάττει τοὺς ὀδόντας τοὺς ὀξεῖς. Lycophron, in his obscure enigmatic style, speaks of Heracles as one ὃν γνάθοις ποτὲ Τρίτωνος ἡμάλαψε κάρχαρος κύων (Cass. 34) where Tzetzes observes, Κάρχαρος, ὁ κεχαραγμένους ἔχων τοὺς ὀδόντας ἤτοι κεκηνότας, and Canter adds, "Canes et pisces omnes carnivori asperos et serratos, non continuos, habent dentes." Homer and Hesiod frequently apply this epithet to dogs, and Theocritus (xxiv. 85) applies it to the wolf. The genus to which the terrible white shark belongs is called by naturalists *Carcharodon*, from the notched three-edged teeth which distinguish it. Aristophanes had already (*Knights* 1017) called Cleon, or rather

Such vulgar contemptible lumber at once he bade from the drama depart,
 And then, like an edifice stately and grand, he raised and ennobled the Art.
 High thoughts and high language he brought on the stage, a humour exalted and rare,
 Nor stooped with a scurrilous jest to assail some small-man-and-woman affair.
 No, he at the mightiest quarry of all with the soul of a Heracles flew,
 And he braved the vile scent of the tan-pit, and went through foul-mouthed revilings for you.
 And I at the outset came down in the lists with the jagged-fanged monster to fight,
 Whose eyeballs were lurid and glaring with flames of Cynna's detestable light;
 And around his forehead the thin forked tongues of a hundred sycophants quiver,
 And his smell was the smell of a seal, and his voice was a brawling tempestuous River,
 And his hinder parts like a furnace appeared, and a goblin's uncleansable liver.
 But I recked not the least for the look of the beast; I never desponded or quailed,
 And I fought for the safety of you and the Isles; I gallantly fought and prevailed.
 You therefore should heed and remember the deed, and afford me my guerdon to-day,
 For I never went off to make love to the boys in the schools of athletic display

made him call himself, a *κύνα καρχαρόδοντα*; and in line 765 of the same play he had already associated Cleon's name with that of Cynna, who was a shameless Athenian prostitute.

756. *ἐκατόν*] Mr. Mitchell (at Wasps 1033) suggests that Aristophanes is here deriving his imagery from the description given by Hesiod of Typhoeus, Theogony 825.

758. *Λαμίας*] The mythological history of Lamia is given by the Scholiast, who represents her as a Libyan princess, beloved of Zeus. Hera, discovering the intrigue, deprived her of all her offspring as soon as they were born, and the childless mother, roaming about in mad despair, endeavoured to indemnify herself for her bereavement by stealing the children of others; *διὰ τοῦτο*, says the Scholiast, *καὶ τὰς τίτθας ἐκφοβούσας*

τὰ βρέφη καλεῖν ἐπ' αὐτοῖς τὴν Λαμίαν. He adds, *εἰδωλοποιεῖ τινὰς ὄρχους Λαμίας*. *θῆλυ γάρ*. And with reference to *φώκης ὁσμὴν*, he cites Hom. Od. iv. 442—

Φωκίων ἀλιοτρεφέων ὀλοώτατος ὀδμή.

760. *τῶν ἄλλων νήσων*] There is no special allusion here, as Dindorf suggests, to Aegina: by "the other islands" Aristophanes merely means the Athenian Empire. *Ἄλλων* is of course used in that redundant way, which Elmsley, ad Oed. Tyr. 7, illustrates by citing this passage and Plato's Gorgias (473 C), *ὑπὸ τῶν πολιτῶν καὶ τῶν ἄλλων ξένων*. This usage of *ἄλλος* is as old as Homer, Odyssey i. 132; vi. 84.

762. *πράξας κατὰ νοῦν*] [The Poet, having borrowed so much from the Parabasis of the Wasps, goes on to borrow this phrase from the Parabasis of the

παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρουν,
παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ δέοντα.

πρὸς ταῦτα χρὲν εἶναι μετ' ἐμοῦ 765
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας·
καὶ τοῖς φαλακροῖσι παραινοῦμεν
ξυσπουδάξειν περὶ τῆς νίκης.
πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ
κάπὶ τραπέζῃ καὶ ξυμποσίοις, 770
“ φέρε τῷ φαλακρῷ, δὸς τῷ φαλακρῷ
τῶν τρωγαλίων, καὶ μὴ ἀφαίρει
γενναιοτάτου τῶν ποιητῶν
ἄνδρὸς τὸ μέτωπον ἔχοντος.”

Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ [στρ.
τοῦ φίλου χόρευσον,
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας
καὶ θαλίας μακάρων· σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει. 780
ἦν δέ σε Καρκίνος ἐλθὼν

Knights 549, where it is employed in exactly the same sense as here. περινοστών, *haunting*, is frequently used in a depreciatory sense, Thesm. 796, Plutus 121, 494; Demosthenes de F. L. 285 (p. 421). Theodore (H. E. iii. 3) says that Julian the Apostate τὴν Ἑλλάδα

περινοστών μάντεις ἐπέζητει καὶ χρησμολόγους.)

763. παῖδας ἐπείρων] This imputation, too, the Scholiast would fasten upon Eupolis. With the succeeding line compare the opening of the Prologue to the Eunuch of Terence:

Si quisquam est qui placere se studeat bonis
Quam plurimis, et minime multos laedere,
In his poeta hic nomen profitetur suum.

The Prologue, both on the Roman and on the English stage, discharged an office humbler than, but not dissimilar to, that of the Athenian Parabasis.

〈765-74. THE PNIGOS OR MACRON. Therefore, he says, all the men and

boys, that is, the entire audience, should be on his side, but more particularly such as are bald like himself, since if he obtains the prize all bald-headed men will share his popularity.〉 Florent Chretien cites Plutarch, Symp. ii. 1. 12

Heretofore when I gained the theatrical prize: but I packed up my traps and departed,
Having caused you great joy and but little annoy, and mightily pleased the true-hearted.

It is right then for all, young and old, great and small,

Henceforth of my side and my party to be,
And each bald-headed man should do all that he can
That the prize be awarded to me.

For be sure if this Play be triumphant to-day,
That whene'er you recline at the feast or the wine,

Your neighbour will say,
“ Give this to the bald-head, give that to the bald-head,
And take not away

That sweetmeat, that cake, but present and bestow it
On the man with the brow of our wonderful Poet!”

Muse having driven afar this terrible business of war,
Join with Me the chorus.

Come singing of Nuptials divine and earthly banquets,
Singing the joys of the blessed: this of old to Thee belongs.

But and if Carcinus coming

τῶν κομικῶν ἔνιοι τὴν πικρίαν ἀφαιρεῖν
δοκοῦσι τῷ σκώπτειν ἑαυτοὺς, ὡς Ἀριστο-
φάνης εἰς τὴν φαλακρότητα.

⟨775–818. THE STROPHE AND ANTI-STROPHE. In this hastily constructed Comedy these do not rise to the lyrical elevation attained in the other Plays. They are mainly little satirical pieces, the first aimed at Carcinus and his sons, the second at two worthless Tragedians, Morsimus and Melanthius. But in each case the satire is prefaced by $3\frac{1}{2}$ musical lines based on the Choral melodies of Stesichorus. As regards the strophe, the Scholiast merely says that the commencement ἐστὶ Στρησιχόρειος; but he sets out the lines adapted in the antistrophe, from

which we can see how extremely free the adaptation was. The correspondence of the strophe and antistrophe is, as Mr. Sharpley points out, very close; the Stesichorean melody closes at the same syllable (μακάρων and κελαδῆ); Melanthius takes the place of Carcinus as a bad tragedian in the corresponding foot of the antistrophe; whilst in the two long lines filled with abusive terms (ἔρτυγας—μηχανοδίφας, and Γοργόνες—ἰχθυολῦμαι) each word in the strophe has its exact counterpart metrically corresponding to it in the antistrophe.⟩ The translation is an attempt to reproduce the exact metrical system of the original.

ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι, μήθ' ὑπάκουε μήτ' ἔλ- θης συνέριθος αὐτοῖς, ἀλλὰ νόμιζε πάντας	785
ὄρνυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστὰς, ναννοφνεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας. καὶ γὰρ ἔφασχ' ὁ πατὴρ δ' παρ' ἐλπίδας εἶχε τὸ δρᾶμα γαλήνῃ τῆς ἐσπέρας ἀπάγξαι.	790 795

τοιάδε χρή Χαρίτων δαμώματα καλλικόμων

[ἀντ.]

784. παίδων] Three sons of Carcinus were dancers and one was also a Tragic poet: their dwarfish ungainly figures, and their extraordinary contortions as they danced in their father's choruses, were constant subjects for the mirth of Aristophanes. See especially the closing scene in the Wasps where all three are introduced. They seem to have invented some mechanical contrivances to assist their efforts; for Xenocles, who was one of them, is, as the Scholiast observes, called by Plato Comicus *Ξενοκλῆς ὁ δωδεκαμήχανος*, and here we find them all described as *μηχανοδίφας*.

788. ὄρνυγας οἰκογενεῖς] Quails were domesticated in great numbers at Athens, and trained for the sport of ὀρνυγοσκοπία, which is described by Pollux ix, Segm. 102, 108, 109. (See the Commentary on Birds 1299.) A ring was drawn round the bird, which was then struck sharply on the head with the finger. If it stood its ground, its owner won: if it backed out of the ring, he lost. Sometimes the game was played for money; at other

times the bird itself was the stake. Quail-fighting is, or was, much in vogue, Buffon observes (Wood's translation, xii. 425, &c.), in Italy; and also in the East, where, to use the language of Mr. Curzon, in his Armenia, "quails are as plenty as flies." (Shakespeare, following Plutarch (Antony 33) makes Antony say of Augustus "His quails Beat mine, inhooped, at odds," Ant. and Cleop. ii. 3.) They are game and pugnacious little birds: "ecce coturnices inter sua proelia vivunt," says Ovid, Amor. ii. 6. 27; but Buffon, who collects much curious information on the subject, remarks that they fight with their own species only, which implies jealousy rather than a temper naturally quarrelsome. And this seems to agree with the observations of Aristotle, Hist. Animal. ix. 9. Antiochus, the unlucky lieutenant of Alcibiades, first gained his patron's favour by capturing and restoring to him a tame quail, which had escaped from its master's robe in his flurry and delight at the applause which attended his first public appearance

Ask thee to join with his sons in choral dances,
 Harken not, come not, stand not
 As an ally beside them,
 Think of them all as merely
 Little domestical quails, ballet-dancers with wallet necks,
 Nipped from the droppings of goats, small, stunted, machinery-hunters.
 Yea, for their father declared that the drama which
 Passed all his hopes, in the evening
 By the cat was strangled.

These are the songs of the fair sweet Graces with beautiful hair,

(Plutarch, Alcib. chap. 10). The Scholiast doubts whether the sons of Carcinus owe their sobriquet of tame quails to their appearance or to their tempers; but we may suppose that they were termed quails from their diminutive stature and *οικογενείς* because homebred birds were less valuable, as less suited for *ὀρνυγοκοπία* than wild ones. Athenaeus (ix. 48) observes that Aristophanes has shortened the *υ* in *ὄρνυγας* to suit the metre. *⟨γυλι-αύχενας, wallet-necked. We cannot tell the precise meaning of this epithet, because we do not know what was the shape of the γύλιος, the soldier's wicker wallet; see the Commentary on Ach. 1097. But it was probably twisted in some way so as to accommodate itself to the soldier's person; so that the allusion here, as infra 864, is to their distorted figures while dancing. νάννος, or as it is more commonly spelled νάνος, signifies a misshapen dwarf. σφυράδες δέ εἰσι τὰ τῶν αἰγῶν καὶ προβάτων ἀποπατήματα. ταύταις οὖν ἀπεικάζει αὐτοὺς, μᾶλλον δὲ οὐδὲ ταύταις, ἀλλὰ τοῖς ἀποκνίσμασιν αὐτῶν καὶ ἀποσμή-*

*μασιν, μηχανοδίφας δὲ εἶπεν αὐτοὺς, ἐπειδὴ πολλάκις ὥς τραγωδοὶ μηχανὰς εἰσέφερον, ἥνικα θεοὺς ἐμιμοῦντο ἀνερχομένους ἢ κατερχομένους ἐκ τοῦ οὐρανοῦ ἢ ἄλλο τι τοιοῦτον.—*Scholiast.)

795. γαλήν] The Scholiast says that Carcinus had composed a Play called "The Mice," which, though esteemed by its author one of his happiest efforts, yet proved a total failure. Its untimely fate is described, as if it had been in truth the animals whose name it bore, a witticism not dissimilar to that of the Emperor Augustus, who, when asked what had become of his "Ajax" (a tragedy which he had commenced to write, but had afterwards obliterated), replied, "*In spongiam incubuit*," in allusion to the fate of the hero falling on his sword (*πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει*, Soph. Ajax 828), Macrobius, Saturnalia ii. 4.

797. τοιάδε] The strophe is immediately followed by the antistrophe, *ἐπεὶ οὐ κῆται μεταξύ τὸ ἐπίρρημα*, says the Scholiast. The opening lines of the antistrophe are adapted from a passage

τὸν σοφὸν ποιητὴν
 ὑμνεῖν, ὅταν ἡρινὰ μὲν φωνῇ χελιδὼν 800
 ἐξομένη κελαδῇ, χορὸν δὲ μὴ *χη Μόρσιμος
 μηδὲ Μελάνθιος, οὐ δὲ
 πικροτάτην ὅπα γηρύσαντος ἤκουσ', 805
 ἡνίκα τῶν τραγῳδῶν
 τὸν χορὸν εἶχον ἀδελ-
 φός τε καὶ αὐτὸς, ἄμφω
 Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἄρπυιαι, 810
 γρασοῖσθαι, μιαιοῖ, τραγομάσχαλοι, ἰχθυολῦμαι.

in the *Oresteia* of Stesichorus, which is arranged by Bp. Blomfield, *Mus. Crit.* ii. 266, as follows :

τοιάδε χρὴ Χαρίτων δαμώματα
 καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντα
 ἀβρῶς ἦρος ἐπερχομένον.

And again ὅταν ἦρος ὥρα κελαδῇ χελιδῶν.

800. χελιδὼν ἐξομένη] Meineke, without the slightest reason, alters ἐξομένη into ἡδομένη (ἡδομένη, Bergk); but the MS. reading is better in itself, and is strongly confirmed by *Frogs* 682, *Eur. Phoen.* 1517, *Rhesus* 547. "The swallow," says Gilbert White (*Selborne* ii. 18), "is a delicate songster, and in soft and sunny weather sings both perching and flying, on trees in a kind of concert, and on chimney tops." Chaucer (*Cant. Tales* 3257), speaking in praise of a woman's voice, says

But of hire song, it was as loud and yerne
 As any swallow sitting on a berne.

Artemidorus (ii. 66) describes the swallow's song as ἄσμα ἐνδοτικὸν καὶ κελυστικὸν πρὸς ἔργα. And he says that,

while it is absent, all Nature is stagnant :
 ὅταν δὲ τὸ ἔαρ παραβάλῃ, πρώτη πρόεισιν
 ὑποδεικνύουσα τῶν ἔργων ἕκαστα, καὶ ὅταν
 γέ φαίνεται, οὐδέποτε ἐσπέρας ᾄδει, ἀλλ'
 ἔωθεν ἡλίου ἀνίσχοντος. *Ἔστιν οὖν ἀγαθὴ
 καὶ πρὸς ἔργα καὶ πράξεις, καὶ πρὸς μου-
 σικὴν. A bronze swallow was, therefore, a fit symbol to place over a poet's grave. See the *Vita Sophoclis*.

801. χορὸν δὲ μὴ *χη] For it was not every play which could be exhibited at the *Dionysia*, but only the three which the presiding Archon had selected as worthy the allotment of a Chorus and the proper staff of actors. Thus, merely to be one of the selected exhibitors was in itself a considerable success : *παρὰ γὰρ τοῖς Ἀθηναίοις*, says the Scholiast on Plato's *Republic*, Book ii ad fin., *χοροῦ ἐτύγχανον κωμῳδίας καὶ τραγῳδίας ποιηταὶ οὐ πάντες, ἀλλ' οἱ εὐδοκίμοι καὶ δοκιμασθέντες ἄξιοι*. In *Frogs* 94 Aristophanes speaks of a multitude of poets, "*who get one Chorus, and are heard no more*," ἂ φροῦδα θάττον, ἣν μόνον χορὸν λάβῃ. And it is said (though it is

Which it well beseemeth
 This poet of wisdom to chant, while softly resting
 Warbles the swallow of spring; and Morsimus no chorus gains,
 No, nor Melanthius either.
 Well I remember his shrill discordant chatter,
 When the tragedians' chorus
 He and his brother tutored,
 Both of them being merely
 Gorgons, devourers of sweets, skate-worshippers, and harpies,
 Pests of old maids, rank fetid as goats, destroyers of fishes.

not perhaps quite certain whether in jest or earnest) that on one occasion, at least, Sophocles himself was refused a Chorus (Athenaeus xiv, chap. 43). In the Republic, ubi supr., Plato is citing from Aeschylus a speech of Thetis, expressing sentiments which the philosopher esteems unworthy of a heavenly speaker; and he says that, if a poet uses such language as this about the Gods, we will take it ill, *καὶ χορὸν οὐ δώσομεν*.

802. *Μόρσιμος—Μελάνθιος*] This is not the only occasion on which these two sorry tragedians are assailed by Aristophanes. "If I hate thee not, set me to learn a play of Morsimus," say the Chorus to Cleon (Knights 401), by way of imprecation. And in Frogs 151, those who have transcribed a speech of Morsimus are classed in the shades below with parricides, perjurers, and the worst of villains. Melanthius is attacked in the Birds, and inf. 1009 he is mentioned as a glutton, which explains the use of the epithets *ὀψοφάγοι*, *ἰχθυόλυμαι* below. (Indeed he was so notorious

for his *ἰχθυοφαγία* that Archippus in his Comedy of the *Ἰχθύς* depicted him as cast to the fishes, to be, in his turn, devoured by them (Athenaeus viii, chap. 30, p. 343 C); an act of retributive justice in which, upon the principles of the philosopher Demonax, he ought to have cheerfully acquiesced. For when Demonax was embarking on a perilous voyage, and some friend warned him that he would probably be food for fishes, "And very unreasonable I should be," replied the philosopher, "if I who have devoured so many fishes, should object in my turn to be devoured by *them*." *Κάρτα* (so I read for the *κάρτα* of the MSS. and edd.) *ἀγνώμων ἂν εἴην, ὁκνῶν ὑπὸ ἰχθύων καταδασθῆναι, τοσοῦτους αὐτὸς ἰχθύς καταφαγών*.—Lucian, Demonax 35.) The general, though by no means the universal, opinion of modern editors is that Morsimus was a brother of Melanthius, and is the person here spoken of as *ἀδελφός*, but the Scholiasts do not favour this view, and we have no data for determining the question.

ὦν καταχρεμψαμένη μέγα καὶ πλατὺ
Μούσα θεὰ μετ' ἐμοῦ ξύμ-
παιζε τὴν ἑορτήν.

815

ΤΡ. ὡς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.
ἔγωγέ τοι πεπόννηκα κομιδῇ τῶ σκέλη.
μικροὶ δ' ὄραν ἄνωθεν ἦστ'. ἔμοιγέ τοι
ἀπὸ τοῦρανοῦ 'φαίνεσθε κακοήθεις πάννυ,
ἐντευθενὶ δὲ πολὺ τι κακοηθέστεροι.

820

ΟΙ. ὦ δέσποθ', ἦκεις; ΤΡ. ὡς ἐγὼ 'πυθόμην τινός.

ΟΙ. τί δ' ἔπαθες; ΤΡ. ἤλγουν τῶ σκέλη μακρὰν ὁδὸν
διελθλυθῶς. ΟΙ. ἴθι νυν, κάτειπέ μοι, ΤΡ. τὸ τί;

825

ΟΙ. ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἀέρα
πλανώμενον πλὴν σαυτόν; ΤΡ. οὐκ, εἰ μὴ γέ που
ψυχὰς δύο ἢ τρεῖς διθυραμβοδιδασκάλων.

ΟΙ. τί δ' ἔδρων; ΤΡ. ξυνελέγοντ' ἀναβολὰς ποτώμεναι,
τὰς ἐνδιαεριαυερηνχέτους τινάς.

830

815. καταχρεμψαμένη πλατὺ] <Lucian was probably thinking of this passage when he makes the dead Tyrant, Megapenthes, complain that after his death his slave Cario came, and struck and insulted him; τέλος δὲ πλατὺ χρεμψάμενος καὶ καταπτύσας μου, καὶ "ἐς τὸν τῶν ἀσεβῶν χῶρον ἄπιθι" ἐπειπὼν ᾤχετο, Catapulus 12.)

819. ὡς χαλεπὸν] During the foregoing Parabasis the upper stage together with the statue of Peace is withdrawn, and the scene again, as at first, represents the exterior of the house of Trygaeus. Trygaeus himself appears, leading in Harvesthome and Mayfair. We see no more of the colossal statue of Peace.

822. κακοήθεις] ἀνθυπήλλαξεν ἀντὶ τοῦ ἐπιτεῖν μικροί.—Scholiast.

824. ΟΙ.] <This is the Servant who at the commencement of the Play was superintending the feeding of the beetle, and was called "the First Servant." As there observed, he is the steward or confidential attendant of Trygaeus, and in that character he co-operates with his master during the remainder of the Comedy. The Second Servant, whose business it was to feed the beetle, left the stage when that duty was performed, supra 49, and returns no more.)

825. τί δ' ἔπαθες;] The servant's question, "How fared you?" merely refers to the general success of Trygaeus in the object of his journey; but Trygaeus chooses to understand it as meaning, "What have you suffered?"

829. διθυραμβοδιδασκάλων] The Scho-

Thou having spit on them largely and heavily,
Join in the festival dances,
Heavenly Muse, beside me.

- TRYG. O what a job it was to reach the Gods !
I know I'm right fatigued in both my legs.
How small ye seemed down here ! why from above
Methought ye looked as bad as bad could be,
But here ye look considerably worse.
- SERV. What, master, YOU returned ! TRYG. So I'm informed.
- SERV. What have you got ? TRYG. Got ? pains in both my legs.
Faith ! it's a rare long way. SERV. Nay, tell me, TRYG. What ?
- SERV. Did you see any wandering in the air
Besides yourself ? TRYG. No ; nothing much to speak of,
Two or three souls of dithyrambic poets.
- SERV. What were they after ? TRYG. Flitting round for odes,
Those floating-on-high-in-the-airy-sky affairs.

liast remarks that the dithyrambic poets are constantly (*συνεχῶς*) being satirized as drawing their inspiration from the clouds and air. And see Clouds 333-7 ; Birds 1384-90. The word *ἀναβολὰς* in the next line is universally translated "preludes," but it would seem from Aristotle's Rhetoric, iii. 9. 1, that, as applied to dithyrambic poetry, it involves the idea of a long, continuous, rambling ode, unconfined by stanza or strophe, and terminating only with the termination of its subject. Τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μίαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβολαί. ἢ κατεστραμμένην καὶ ὁμοίαν ταῖς τῶν ἀρχαίων ποιητῶν ἀντιστροφῶις.—λέγω δὲ εἰρομένην, ἢ οὐδὲν ἔχει τέλος καθ' αὐτήν, ἀν μὴ τὸ πρᾶγμα λεγόμενον τελειωθῇ.—

κατεστραμμένη δὲ ἢ ἐν περιόδοις. κ.τ.λ. Twining (note 17 to the Poetics) remarking that, by *ἀναβολαί*, Aristotle means the long, irregular, protracted odes of the more modern dithyrambic poets, as opposed to the old and simple poetry in stanzas, compares Cicero, de Oratore iii. 48. A specimen of these dithyrambic *ἀναβολαί* is given in the Birds, ubi sup.

831. *ἐνδιαεριαερυνηχέτους*] [I leave this word as it stands in the best MSS. because the Scholiast's remark *Δίδυμος πεπλάνηται λέγων αερυνηχέτους*· οὐ γὰρ λέγουσιν αὔερα οὔτοι shows that the suspicious -αερι- was a (if not *the*) reading before the commencement of our era, and implies that it was regarded as a burlesque repetition of -αερι-. Otherwise I might have preferred *ἐνδιειροαερι-*

- ΟΙ. οὐκ ἦν ἄρ' οὐδ' ἂ λέγουσι κατὰ τὸν ἀέρα,
ὥς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ;
- ΤΡ. μάλιστα. ΟΙ. καὶ τίς ἐστὶν ἀστὴρ νῦν ἐκεῖ;
- ΤΡ. Ἰὼν ὁ Χίος, ὅσπερ ἐποίησεν πάλαι
ἐνθάδε τὸν Ἀοῖον ποθ'· ὥς δ' ἦλθ', εὐθέως
Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.
835
- ΟΙ. τίνες γάρ εἰς' οἱ διατρέχοντες ἀστέρες,
οἱ καδόμενοι θεοῦσιν; ΤΡ. ἀπὸ δείπνου τινὲς
τῶν πλουσίων οὗτοι βαδίζουσ' ἀστέρων,
840
ἱπνοὺς ἔχοντες, ἐν δὲ τοῖς ἱπνοῖσι πῦρ.
ἀλλ' εἴσαγ' ὥς τάχιστα ταυτηνὶ λαβὼν,
καὶ τὴν πύελον κατάκλυζε, καὶ θέρμαιν' ὕδωρ·
στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος.
καὶ ταῦτα δράσας ἦκε δεῦρ' αὖθις πάλιν·
845
ἐγὼ δ' ἀποδώσω τήνδε τῇ βουλῇ τέως.
- ΟΙ. πόθεν δ' ἔλαβες ταύτας σύ; ΤΡ. πόθεν; ἐκ τοῦρανοῦ.
- ΟΙ. οὐκ ἂν ἔτι δοίην τῶν θεῶν τριώβολον,

νηχέτους, those floating in sunshiny liquid air sort of things. Aristophanes is compressing into a single word the scornful description of contemporary dithyrambists, which in other Comedies he gave at greater length; εἴτ' ἀερίας, *διεράς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς*, Clouds 337; ἀέρια καὶ σκότιά γε καὶ κυανανγέα, Birds 1389. The final τινὰς throws an air of indefiniteness about the description; and as to its following the article, τὰς, at the commencement of the line, Paley refers to Oed. Tyr. 107, Oed. Col. 289.)

832. ἂ λέγουσι] Various passages bearing on this notion are collected by Sir George Cornewall Lewis, in his treatise on the Astronomy of the Ancients, chap. v, sec. 15. It seems to

have been a mere poetic fancy, and not a philosophic doctrine.

836. Ἀοῖον] Referring, the Scholiast says, to an ode which Ion of Chios (who seems to have died shortly before the date of this Play) had composed, and which commenced

Ἀοῖον ἀεροφοίταν
ἀστέρα μέιναν,
ἀελίου λευκοπτέρυγα πρόδρομον.

*The Star o' the Morn we awaited,
The Star through the atmosphere floating,
The white-winged herald of Day.*

Bentley (Epistle to Mill, ii. 304-31, Dyce) throws a flood of light on the writings of Ion of Chios and discusses this fragment in particular.

838. διατρέχοντες ἀστέρες] The opi-

- SERV. Then 'tishn't true what people say about it,
That when we die, we straightway turn to stars?
- TRYG. O yes it is. SERV. And who's the star there now?
- TRYG. Ion of Chios, who on earth composed
"Star o' the Morn," and when he came there, all
At once saluted him as "Star o' the Morn."
- SERV. And did you learn about those falling stars
Which sparkle as they run? TRYG. Yes, those are some
Of the rich stars returning home from supper,
Lanterns in hand, and in the lanterns fire.
But take this girl at once, and lead her in;
Deluge the bath, and make the water warm;
Then spread the nuptial couch for her and me:
And when you've finished, hither come again.
Meanwhile I'll give this other to the Council.
- SERV. Whence have you brought these maidens?
- TRYG. Whence? from heaven.
- SERV. I wouldn't give three halfpence for the Gods

nions of ancient observers on the subject of falling stars and aerolites are collected and discussed by Alex. von Humboldt, *Cosmos* iii. 419 seq., ed. Sabine. Modern science has had great difficulty in answering the servant's question; but it seems now to be established that they are small planetary bodies revolving round the sun, which entering the earth's atmosphere with inconceivable velocity become ignited by the friction and dissolve into fiery vapour.

843. ὕδωρ] The water in which the brides of Athens bathed was drawn from the fountain originally called Callirrhoe, and afterwards Enneacrounos (Thuc. ii.

15; Pollux iii, segm. 43). The bride with reference to whom these directions are given is, of course, Harvesthome: Mayfair is to be delivered to the Council.

848. τριώβολον] (This was a symbol of worthlessness. Cf. Plutus 125. This use of the word passed from the Greeks to the Latins, with whom *homo trioboli*, and still more *homo non trioboli*, signified an absolutely worthless fellow, Plautus, *Poenulus* i. 2. 168, ii. 17; *Rudens* v. 2. 43 and 67, 3. 11. It is frequently used by St. Chrysostom, generally in the form *τριωβολιμαῖος*. In Hom. xxi in Eph. (162 C) Greek cynics are styled *τριωβολιμαῖοι ἄνδρες, φιλοσοφίαν ἀναδεξά-*

- εἰ πορνοβοσκοῦς' ὥσπερ ἡμεῖς οἱ βροτοί.
 TP. οὐκ, ἀλλὰ κάκει ζῶσιν ἀπὸ τούτων τινές. 850
 OI. ἄγε νυν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν
 ταύτη τι; TP. μηδέν· οὐ γὰρ ἐτελήσει φαγεῖν
 οὐτ' ἄρτον οὔτε μᾶζαν, εἰθυὶ' ἀεὶ
 παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.
 OI. λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον. 855
 XO. εὐδαιμονικῶς γ' ὁ πρεσ- [στρ.
 βύτης, ὅσα γ' ᾧδ' ἰδεῖν,
 τὰ νῦν τάδε πράττει.
 TP. τί δῆτ', ἐπειδὴν νυμφίον μ' ὁρᾶτε λαμπρὸν ὄντα;
 XO. ξηλωτὸς ἔσει, γέρων 860
 αὐθις νέος ὢν πάλιν,
 μύρῳ κατάλειπτος.
 TP. οἶμαι. τί δῆθ', ὅταν ξυνὼν τῶν τιτθίων ἔχωμαι;
 XO. εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων.
 TP. οὐκουν δικαίως; ὅστις εἰς 865
 ὄχημα κἀνθάρου 'πιβὰς
 ἔσωσα τοὺς Ἑλληνας, ὥστ'

μενοι τριωβολιμαῖον. So in Hom. xxxvii in Matth. (421 D) ἄνθρωποι μαστιγῆται καὶ τριωβολιμαῖοι; and in Hom. lxiii in Matth. (633 D) τριῶν ὀβολῶν οὐκ ἂν ἔφην ἀξίους εἶναι τοὺς οὕτω πλουτοῦντας.)

850. οὐκ, ἀλλά] The ἀλλά qualifies the universality of the negative; see the note on Wasps 9, "No, they don't do that: yet, even there, some get their living by these girls." Ἀπὸ τούτων is explained by Richter to be ἀπὸ τῶν πορνῶν vel τοῦ πορνοβοσκεῖν, but no doubt it refers to Harvesthome and Mayfair, and to the offerings made to the Gods

in the times of vintage, and on the occasion of public spectacles: just as both in the Birds 1514-20, &c., and in the Plutus 1114-23, &c., the Gods are represented as depending for their very existence upon the sacrifices offered upon their altars.

854. ἀμβροσίαν λείχειν] (Trygaeus employs the word λείχειν in its ordinary sense of *lapping up, eating*; Knights 1089, Wasps 738. The servant in the following line diverts it into a coarse allusion; εἰς τὸ κακέμφατον τῆς πόρνης λέγεται, as the Scholiast says.)

If they keep brothels as we mortals do.

TRYG. No, no : yet even there some live by these.

SERV. Come on then, mistress : tell me, must I give her
Nothing to eat? TRYG. O no, she will not touch
Our wheat and barley bread : her wont has been
To lap ambrosia with the Gods in heaven.

SERV. Lap ! we'll prepare her lap then here on earth.

CHOR. O what a lucky old man !
Truly the whole of your plan
Prosper as well as it can.

TRYG. I really wonder what you'll say when I'm a bridegroom spruce and gay.

CHOR. All men will gaze with delight.
Old as you are you'll be quite
Youthful and perfumed and bright.

TRYG. What, when you see her tender waist by these encircling arms embraced ?

CHOR. Why then we'll think you happier far than Carcinus's twistlings are.

TRYG. And justly too, methinks, for I
On beetleback essayed to fly,
And rescued Hellas, worn with strife,

856-69. *εὐδαιμονικῶς . . . καθεύδειν*] <This little metrical system is repeated infra 909-21. The first two speeches of the Chorus are glyconics, but all the rest of the system is in the iambic metre.>

858. *τὰ νῦν τάδε*] <Ἀττικοὶ οὕτως ἔλεγον ἀντὶ τοῦ νῦν.—Scholiast. The phrase is found several times in Euripides. Dindorf refers to Eur. Heracl. 841, and to Elmsley's note there citing Iph. Aul. 537 and Herc. Fur. 246.>

862. *μύρῳ*] For in ancient marriages the bridegroom (as well as the bride)

was "perfumed with myrrh and frankincense, with all powders of the merchant." *μύροιςιν μύρισαι στακτοῖς ὀπότεν νύμφην ἀγάγησθον*, Plutus 529 ; whence Catullus, lxi. 142, addresses a bridegroom as "unguentate."

864. *στροβιλῶν*] This word signifies any twisted or distorted object, a fircone, a top, or the like. It is here used *παρὰ προσδοκίαν* for *παίδων*, in allusion to the twirls and contortions, or the strange figures of the sons of Carcinus. See on 784 *supr.*

ἐν τοῖς ἀγροῖς
ἅπαντας ὄντας ἀσφαλῶς
κινεῖν τε καὶ καθεύδειν.

- ΟΙ. ἡ παῖς λέλονται καὶ τὰ τῆς πυγῆς καλὰ·
ὁ πλακοῦς πέπεπται, σησαμῇ ξυμπλάττεται,
καὶ τᾶλλ' ἀπαξάπαντα· τοῦ πέους δὲ δεῖ. 870
- ΤΡ. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλῇ τι. ΟΙ. ταυτηνί; τί φῆς;
αὕτη Θεωρία ᾗσιν, ἣν ἡμεῖς ποτε
ἐπαίομεν Βραυρωνάδ' ὑποπεπωκότες;
- ΤΡ. σάφ' ἴσθι, κἀλήφθη γε μόλις. ΟΙ. ὦ δέσποτα, 875
ὅσην ἔχει τὴν πρωκτοπεντετηρίδα.
- ΤΡ. εἶεν, τίς ἐσθ' ὕμων δίκαιος, τίς ποτε,
τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών;
οὔτος, τί περιγράφεις; ΟΙ. τὸ δεῖν', εἰς Ἰσθμια

868. ἡ παῖς λέλονται] [The Servant, who had left the stage at the commencement of the foregoing system to take Harvesthome to the bath, now returns to say that his mission is accomplished. We should have expected that the marriage would immediately take place, but instead of that the subject is altogether dropped for more than 300 lines, and only reappears in the closing scenes of the Play.]

869. σησαμῇ] The sesame-cake was (from the prolific qualities of the sesame, διὰ τὸ πολύγονον, Menander apud Schol.) selected as the recognized wedding-cake at Athens. ἐν τοῖς γάμοις ἐδίδονσαν σησαμῇν ἐπεὶ πολυγονώτατον σήσαμον.—Photius. Our old custom of throwing rice at weddings was founded on the same idea.

874. Βραυρωνάδ'] Brauron was an

Attic deme, frequently mentioned by old authors, and almost always in connexion with the great quinquennial festival which the Athenian women celebrated there in honour of Artemis, and from which she derived her name of Brauronia (Hdt. vi. 138; Aristoph. Lysist. 645 and the Commentary there; Eurip. Iph. in Taur. 1464; Diphilus ap. Athenæ. vi, chap. 1; Pollux viii, segm. 107; Pausanias i, chap. 33, viii, chap. 46; Suidas, sub voc. ἄρκτος, and frequently elsewhere). Nor can I doubt that Aristophanes is here alluding to that renowned festival. The statement of the Scholiast here, ἐκεῖ τὰ Διονύσια ἦγετο, καὶ μεθύοντες πολλὰς πόρνas ἤραζον, is unsupported by any authority (for Suidas, sub voc. Βραυρῶν, and the Scholiast on Demosth. in Cononem, merely transcribe

And stored your life
With pleasant joys of home and wife,
With country mirth and leisure.

- SERV. Well, sir, the girl has bathed and looks divinely :
They mix the puddings, and they've made the cakes ;
Everything's done : we only want the husband.
- TRYG. Come then and let us give Mayfair at once
Up to the Council. SERV. What do you say ? Mayfair !
Is this May Fair ? the Fair we kept at Brauron,
When we were fresh and mellow, years ago ?
- TRYG. Aye, and 'twas work enough to catch her. SERV. O !
How neat her pasterns, quite a five-year-old.
- TRYG. (*Looking round upon the audience.*)
Now, have you any there that I can trust ?
One who will lead her safely to the Council ?
(*To the servant.*)
What are you scribbling ? SERV. Marking out a place

his words); and, although adopted by every editor of Aristophanes, and approved by Hemsterhuys on Pollux ix, segm. 74, seems to me a mere unfounded suggestion made in forgetfulness of the great festivities which really brought Athenian women to the little borough of Brauron. The word *πρωκτοπεντετηρίδα*, nf. 876, refers to the circumstance that the festival was a quinquennial one. (In the 54th chapter of the Polity of Athens we have a list of all the quinquennial festivals controlled by Athens. The list includes the Brauronia, but does not include any Dionysian festival ; a circumstance which appears to prove conclusively the view taken in this note. Instead of saying *ἐπέμπομεν* (scil. *τὴν*

πομπὴν) *Βραυρωνάδε*, the speaker, adapting his language to the Mayfair on the stage, and regardless of grammar, says *ἐπαίομεν* (infra 898) *Βραυρωνάδε*. The Scholiast explains *ἐπαίομεν* by *συνουσιάζομεν, ἡλαύνομεν*. And had the speaker said *ἡλαύνομεν* (Eccl. 39) his language would have been more grammatical, but less suited to the festival, and less similar to *ἐπέμπομεν*.)

879. *εἰς ἴσθμια*] This passage, though generally misunderstood by the commentators, is clearly explained by the Scholiast. While Trygaeus is speaking to the audience (to whom the pronoun *ὑμῶν*, two lines above, refers), the servant seizing the opportunity, *τῷ δακτύλῳ περιγράφει*, draws a line with

- σκηνην ἔμαντοῦ τῷ πέει καταλαμβάνω. 880
- TP. οὐπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων; δεῦρο σύ·
καταθήσομαι γὰρ ἐς μέσους αὐτός σ' ἄγων.
- OI. ἐκείνοσ'ι νεύει. TP. τίς; OI. ὅστις; Ἀριφράδης,
ἄγειν παρ' αὐτὸν ἀντιβολῶν. TP. ἀλλ', ὦ μέλε,
τὸν ζῶμὸν αὐτῆς προσπεσὼν ἐκλάψεται. 885
- ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί.
βουλῇ, πρυτάνεις, ὁρᾶτε τὴν Θεωρίαν.
σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,
ὥστ' εὐθέως ἄραντας ὑμᾶς τὸ σκέλη
ταύτης μετέωρα καταγαγεῖν ἀνάρρυσιν. 890
- τουτὶ δ' ὁρᾶτε τοῦπτάνιον ἡμῖν καλόν.
διὰ ταῦτα καὶ κεκάπνικέ τ᾽ ἄρ' ἐνταῦθα γὰρ
πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτ' ἦν.

his finger round τὰ ἰσχία, so as to include τὸ αἰδοῖον, τῆς Θεωρίας. Being asked what he is doing, he explains that it is there he wishes to pitch *his* tent at the approaching games, εἰς Ἴσθμια. He selects the Isthmian games, partly, perhaps, with a pun upon ἰσχία, and partly for the reason given by the Scholiast, viz., that the space at those games being very confined, people were accustomed to take places for their tents some time beforehand. At those games, too, the Athenians enjoyed certain rights of προεδρία. See Plutarch's Theseus, chap. 25. For τὸ δεῖνα see on 268 *supr.*

883. Ἀριφράδης] The same bestial habit is imputed to Aripheades, in Knights 1285 and Wasps 1283. With the phraseology here employed compare *supr.* 716 and 855. In its better sense ζῶμος is used both here and *supr.* 716 of

the broth consumed ἐν ταῖς θεωρίαις.

886. σκεύη] Mayfair seems, as the Scholiast observes, to have brought with her certain "symbols of peace and husbandry"; possibly, amongst them, a small *οπτάνιον*, *inf.* 891; unless the word is there used solely, as no doubt, it is mainly, πρὸς τὸ κακέμψατον, with a jest somewhat similar to that in Wasps 1373-5.

887. βουλῇ] In the Athenian, as in the Roman, theatre a distinct place was assigned to the Senate; and I imagine that, in this address, Trygaeus advances with Mayfair to that part of the stage which is nearest to the senatorial benches (τὸ βουλευτικόν, Birds 794, and the Scholiast there). In the address itself Θεωρία is considered, as she has already been in more passages than one, in a double aspect, as a woman and as a public spectacle; and ἅπαντα, says the

To pitch my tent in, at the Isthmian games.

TRYG. Well, is there none can take her? come to me then;
I'll go myself, and set you down amongst them,

SERV. Here's some one making signs. TRYG. Who is it? SERV. Who!
Ariphrades: he wants her brought *his* way.

TRYG. No: I can't bear his dirty sloppy way.
So come to me, and lay those parcels down.

(*Leads her forward towards the βουλευτικόν.*)

Councillors! Magistrates! behold May Fair! -

And O remember what a deal of fun

That word implies: what pastimes and what feasts.

See here's a famous kitchen-range she brings;

'Tis blacked a little: for in times of Peace

The jovial Council kept its saucepans there.

Take her and welcome her with joy; and then

Scholiast, ὡς ἐπὶ συνουσίας σχημάτων καὶ θεωρίας λέγεται. There is, unfortunately, abundance of material in both Greek and Roman literature for illustrating in all its details the grosser meaning of the passage. But I have purposely confined my translation (if the vague paraphrase I offer be worthy of the name) to the description, which the poet intends also to give, of the legitimate amusements afforded by a public spectacle: πάσας γὰρ πανηγύρεις θεωρίας ἐκάλουν. And, so far as seemed practicable, I have done the same with the Commentary.

890. καταγαγεῖν ['Ἀνάρρυσιν] Ἀνάρρυσιν, *the Day of Sacrifice*, was one of the Apaturian feast days, deriving its name from ἀναρρύνειν, *to sacrifice*, literally, to draw back the victim's head for the purpose of slaying it. ἀναρρύνειν· θύειν. ἀνάρρυσιν· ἡ θυσία. ἐπειδὴ θύοντες ἀνέκλων τοὺς

τραχήλους τῶν θυομένων, ἐπὶ τὰ ἄνω τρέποντες. οὕτω δὲ ἐορτὴ ἐκαλεῖτο παρὰ Ἀθηναίους. Ὅμηρος (Iliad i. 459) αὐτὸν ἔρυσαν.—Etymol. Magn. The word καταγαγεῖν has probably some unsavoury meaning with regard to Mayfair, and is therefore employed (instead of ἀγειν or ἀνάγειν) with Ἀνάρρυσιν in the sense of “keeping the feast.”>

891. ὀπτάνιον] <τὸ μαγειρεῖον, ὅπου τῇ βουλῇ σκενάζεται μετὰ τὰς θυσίας κρέα. —Scholiast. λάσανα, we are told by the Scholiast and other grammarians, are the same as χυτρόποδες, little stands on which χύτραι were set over a fire that their contents might be boiled or warmed, ἐφ' ὧν ἔψεται τι καὶ φρύγεται Photius, s.v. λάσανα. τὸν δὲ καλούμενον χυτρόποδα, says Pollux x. 99, ἔστι μὲν λάσανα κεκλημένον εὐρεῖν, ὡς Διοκλῆς ἐν Μελίσταις ἀπὸ λασάνων θερμὴν ἀφαιρήσω χύτραν.>

ἔπειτ' ἀγωνά γ' εὐθὺς ἐξέσται ποιεῖν
 ταύτην ἔχουσιν αὔριον καλὸν πάννυ, 895
 ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἐστάναι,
 [πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἐστάναι,]
 καὶ παγκράτιόν γ' ὑπαλειψαμένοις νεανικῶς
 παίειν, ὀρύττειν, πνὺξ ὁμοῦ καὶ τῷ πέει·
 τρίτῃ δὲ μετὰ ταῦθ' ἵπποδρομίαν ἄξετε,
 ἵνα δὴ κέλῃς κέλῃτα παρακελητιῇ, 900
 ἄρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα
 φυσῶντα καὶ πνέοντα προσκινήσεται,
 ἔτεροι δὲ κείσονται γ' ἀπεψωλημένοι
 περὶ ταῖσι καμπαῖς ἡνίοχοι πεπτωκότες.
 ἀλλ', ὦ πρυτάνεις, δέχεσθε τὴν Θεωρίαν. 905
 θέασ' ὡς προθύμως ὁ πρύτανις παρεδέξατο.
 ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει·
 ἀλλ' εὖρον ἂν σ' ὑπέχοντα τὴν ἐκεχειρίαν.

XO. ἡ χρηστὸς ἀνὴρ πολί- [ἀντ.
 ταις ἐστὶν ἅπασιν ὁσ- 910
 τις ἐστὶ τοιοῦτος.

TP. ὅταν τρυγᾷτ', εἴσεσθε πολλῷ μᾶλλον οἷός εἰμι.

898. πνὺξ ὁμοῦ κ.τ.λ.] παρὰ τὸ λεγόμενον “πνὺξ ὁμοῦ καὶ τῷ σκέλει,” Scholiast; that is “as well boxing as wrestling,” both being allowed in the παγκράτιον. Aristotle (Rhetoric i. 5. 14) says ὁ δυνάμενος θλίβειν καὶ κατέχειν, παλαιστικός· ὁ δὲ ὥσαι τῇ πληγῇ, πυκτικός· ὁ δ' ἀμφοτέροις τοῦτοις, παγκρατιαστικός.

899. τρίτῃ] (that is, τῇ ἡμέρᾳ μετὰ τὴν αὔριον, the day after to-morrow. He has provided therefore for a three days' festival (to-day, to-morrow, and the day after), in accordance with his prognōsti-

cation supra 716. Notwithstanding the mention of the Ἀνάρρυνσις supra 890, it seems impossible to identify these three days with the days of the Apaturia.)

908. ἐκεχειρίαν] This is rightly explained by the Scholiast to mean that, unless you bribed the Prytanis, he would say, “’Tis a holiday, we can introduce nothing into the Senate to-day,” ἐκεχειρία ἐστίν, οὐ δυνάμεθα σήμερον εἰσάγειν, while all the time he would be holding out his hand for a fee, παίζει πρὸς τὸ ἔχειν τι ἐν τῇ χειρὶ, πρὸς τὸ ὑπέχειν

To-morrow morning let the sports begin :
 Then we'll enjoy the Fair in every fashion,
 With boxing-matches and with wrestling bouts,
 And tricks and games, while striplings soused in oil
 Try the pancratium, fist and leg combined.
 Then the third day from this, we'll hold the races ;
 The eager jockeys riding : the great cars
 Puffing and blowing through the lists, till dashed
 Full on some turning-post, they reel and fall
 Over and over : everywhere you see
 The hapless coachmen wallowing on the plain.
 You lucky Magistrate, receive Mayfair !
 Just look, how pleased he seems to introduce her ;
 You would not though, if you got nothing by it,
 No, you'd be holding a Reception day.

CHOR. Truly we envy your fate :
 All must allow you're a great
 Blessing and boon to the state.

TRYG. Ah, when your grapes you gather in, you'll know what sort of friend I've been.

τὴν χεῖρα ἐπὶ τῷ λαβεῖν. A similar allusion is made in Thesm. 936 to the venality and covetousness of the Prytanes.

*ὦ πρότανι, πρὸς τῆς δεξιᾶς, ἥνπερ φιλεῖς
 κοίλην προτείνειν, ἀργύριον ἣν τις διδῶ,
 χάρισαι βραχὺ τί μοι.*

O Sir ! Right honoured ! grant me one request.
 O by that hand I pray you, which you love
 To hold out empty, and to draw back full.

And compare Lysias against Andocides 29 (p. 105). And generally as to holding out the hand for a bribe, Eccl. 782, Demosthenes, de F. L. 285 (p. 421).

910. *πολίταις*] I had changed the common reading *πολίτης* into *πολίταις*

before I was aware that the same obvious emendation had been proposed by Hermann, and accepted by Weise, Holden, Bergk, and Meineke. The word *τρυνάτε*, two lines below, refers to the name of the speaker.

- ΧΟ. καὶ νῦν σύ γε δῆλος εἶ·
σωτήρ γὰρ ἅπασιν ἀν-
θρώποις γεγένησαι. 915
- ΤΡ. φήσεις γ', ἐπειδὴν ἐκπίης οἴνου νέου λεπαστήν.
- ΧΟ. καὶ πλὴν γε τῶν θεῶν ἀεὶ σ' ἡγησόμεσθα πρῶτον.
- ΤΡ. πολλῶν γὰρ ὑμῖν ἄξιος
Τρυγαῖος Ἀθμονεὺς ἐγὼ,
δεινῶν ἀπαλλάξας πόνων 920
τὸν δημότην
καὶ τὸν γεωργικὸν λεῶν,
Ἵπέρβολόν τε παύσας. 921
- ΟΙ. ἄγε δὴ, τί νῦν ἐντευθενὶ ποιητέον;
- ΤΡ. τί δ' ἄλλο γ' ἢ ταύτην χύτραϊς ἰδρυτέον;
- ΟΙ. χύτραισιν, ὥσπερ μεμφόμενον Ἑρμίδιον;
- ΤΡ. τί δαὶ δοκεῖ; βούλεσθε λαρινῶ βοῦ;

916. λεπαστήν] (εἶδος ποτηρίου μείζον ἢ κύλιξ.—Scholiast. κύλικες ἦσαν μεγάλαι, Athenaeus (xi. 70, p. 485), who cites a number of passages in which the word occurs.)

920. τὸν δημότην] (δημότης, in states which were not democracies, signified a common person as contrasted with the ruling person or class, but it was never so used by Athenians of Athenians. Here it seems to mean persons collected into townships, as distinguished from the purely agricultural population. He demands the gratitude of town and country alike for having brought back the blessings of peace, and put a stop to that state of things in which Hyperbolus and other demagogues flourished.)

922. ΟΙ.] I have given to the Ser-

vant the part in this little dialogue which is usually assigned to the Chorus. Throughout these scenes the Chorus is a mere looker-on, and not an active participator in the work.

923. χύτραϊς ἰδρυτέον] Harvesthome and Mayfair being thus disposed of, the next duty which devolves upon Trygaeus is that of inaugurating the worship of Peace Restored, ταύτην, and he has now to decide upon the votive offerings to be used for that purpose. The first suggestion is an offering of χύτραι, that is, of earthen pots filled with vegetables, boiled pulse, and the like: a memorial and thank-offering, says the Scholiast, both here and at Plutus 1198, for mankind's primitive diet, εὐχαριστήρια ἀπονέ-
μοντες τῆς πρώτης διαίτης. This offering

- CHOR. Nay, but already 'tis known;
 Yea, for already we own
 You have preserved us alone.
- TRYG. I think you'll think so when you drain a bowl of newmade wine again.
- CHOR. We'll always hold you first and best, except the Gods the ever blest.
- TRYG. In truth you owe a deal to me,
 Trygaeus, sprung from Athmonè,
 For I've released the burgher crew
 And farmers too
 From toils and troubles not a few;
 Hyperbolus I've done for.
- SERV. Now what's the next thing that we have to do?
- TRYG. What but to dedicate her shrine with pipkins?
- SERV. With pipkins! like a wretched little Hermes!
- TRYG. Well then, what think you of a stall-fed bull?

is, however, at once rejected, as unworthy the occasion, and fit only for a *μεμφόμενον* Ἑρμίδιον, where *μεμφόμενον* is said to mean "fretful, grumbling at the vileness of his offerings." In the Plutus ubi supr. the offering of *χύτραι* is adopted, and the *χύτραι αἷς τὸν θεὸν ἰδρυσόμεθα* are carried off by the old beldame; seemingly for the purpose of introducing a poor pun upon the word *γαῦς*, which (something like our word *mother*) may designate as well the scum which is usually on the top of the pots as the old woman who is *pro hac vice*, below them. See the lines from Aristoph. Danaïdes to which the Scholiasts both here and on the Plutus refer, (and which are cited in the Commentary on the Plutus.) The offering to Hermes of a pot containing various vegetables was made on the

third day of the Anthesteria which was thence called *οἱ χύτραι*, Schol. at Ach. 1076, Frogs 218.

925. *λαρινῶ*] (*well-nourished, stall fed*. Athenaeus (ix. 18, p. 376 B) says that *λαρινὸς* is strictly an epithet *λαρινῶν βοῶν*, and offers three derivations of the word: (1) from *λαρινεύεσθαι*, *to be fattened*, and he quotes from Sophron *βόες λαρινεύονται*; (2) from a village in Epirus, called Larina; and (3) from their herdsman Larinus who is said to have obtained from Heracles the cattle of Geryon. Photius says that Apollodorus called *τοὺς εὐτραφεῖς βοὺς λαρινούς*, *λαρινεύειν γὰρ τὸ σιτεύειν*, and he himself explains *λαρινοὶ* by *οἱ πίονες, σιτιστοὶ, λιπαροί*. Hesychius says *λαρινοὶ βόες· εὐτραφεῖς*. Cf. Birds 465.)

- ΟΙ. βοῖ; μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέη.
 ΤΡ. ἀλλ' ὅτι παχεῖα καὶ μεγάλη; ΟΙ. μὴ μή. ΤΡ. τίη;
 ΟΙ. ἵνα μὴ γένηται Θεαγένοὺς ὑηνία.
 ΤΡ. τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν; ΟΙ. οἶ.
 ΤΡ. οἶ; ΟΙ. ναὶ μὰ Δί'. ΤΡ. ἀλλὰ τοῦτό γ' ἔστ' Ἴωνικόν 930
 τὸ ῥήμά γ'. ΟΙ. ἐπίτηδές γ', ἔν', εἰ 'ν τήκκλησίᾳ
 ὥς χρη πολεμεῖν λέγει τις, οἱ καθήμενοι
 ὑπὸ τοῦ δέους λέγωσ' Ἴωνικῶς οἶ,
 ΤΡ. εὖ τοι λέγεις. ΟΙ. καὶ τᾶλλα γ' ὧσιν ἥπιοι.
 ὥστ' ἐσόμεθ' ἀλλήλοισιν ἄμνοι τοὺς τρόπους 935
 καὶ τοῖσι συμμάχοισι πρῶτεροι πολύ.
 ΤΡ. ἴθι νυν, ἄγ' ὥς τάχιστα τὸ πρόβατον λαβών·
 ἐγὼ δὲ ποριῶ βωμὸν ἐφ' οὗτου θύσομεν.
 ΧΟ. ὥς πάνθ' ὅσ' ἂν θεὸς θέλῃ χή τύχη κατορθοῖ, [στρ.
 χωρεῖ κατὰ νοῦν, ἕτερον δ' ἐτέρῳ 940
 τούτων κατὰ καιρὸν ἀπαντᾷ.
 ΤΡ. ὥς ταῦτα δηλὰ γ' ἔσθ'. ὁ γὰρ βωμὸς θύρασι καὶ δῆ.
 ΧΟ. ἐπείγετέ νυν ἐν ὅσῳ
 σοβαρὰ θεόθεν κατέχει
 πολέμου μετάρπος αὔρα. 945
 νῦν γὰρ δαίμων φανερῶς
 ἐς ἀγαθὰ μεταβιβάζει.
 ΤΡ. τὸ κανοῦν πάρεστ' ὁλὰς ἔχον καὶ στέμμα καὶ μάχαιραν,

926. βοῖ; βοηθεῖν] There is, of course, a play upon these words, which I have endeavoured to reproduce in my translation as between *bulwarks* and *bull-works*.

930. Ἴωνικόν] That is, says the Scholiast, in its disyllabic form. The Attics pronounced it as a monosyllable, οἶς. In the succeeding lines I have followed the reading of the older editions, except that I have substituted

εἰ 'ν for ἐν.

939. ὥς πάνθ'] This line does not answer to the first line of the corresponding system, *infr.* 1023, *σέ τοι θύρασι χρη μένοντα τοῖνυν*, and (in my former edition I suggested that we should here read *ὥς πάνθ' ὅσ' ἂν θέλῃ τύχη κατορθοῦν*. But the conjunction of *θεός* (or *δαίμων*) and *τύχη* is so common that it seems impossible to dispense with either idea.

- SERV. A bull? O no! no need of bull-works now.
- TRYG. Well then, a great fat pig? SERV. No, no. TRYG. Why not?
- SERV. Lest, like Theagenes, we grow quite piggish.
- TRYG. What other victim shall we have? SERV. A baalamb.
- TRYG. A baalamb! SERV. Yes, by Zeus! TRYG. But that's Ionic, That word is. SERV. All the better: then, you see, If any speak for war, the whole assembly Will talk Ionic and cry out Bah! Bah!
- TRYG. Good, very good. SERV. And they'll be milder so, And we shall live like lambs among ourselves, And be much gentler towards our dear allies.
- TRYG. There, get the sheep as quickly as you can, I'll find an altar for the sacrifice.
- CHOR. Sure each design, when God and fortune speed it, Succeeds to our mind, what is wanted we find
Just at the moment we need it.
- TRYG. The truths you mention none can doubt, for see I've brought the altar out.
- CHOR. Then hasten the task to perform:
War, with its vehement storm,
Seems for the instant to cease;
Its soughings decrease,
Shifting and veering to Peace.
- TRYG. Well, here's the basket ready stored with barley grain, and wreath, and sword.

Thus κατὰ δαίμονα καὶ κατὰ συντυχίαν ἀγαθὴν, Birds 544; ἡ δὲ τύχη καὶ ὁ δαίμων περιποίησε, Lysias against Agoratus 69 (p. 135); ὁ τύχη καὶ δαίμονες, Heliodorus vi. 8. And compare Shakespeare's "Which Heaven and fortune will reward," Two Gentlemen of Verona, iv. 3).

942. βωμός] <Trygaeus who, after line

938, had entered into his house, now returns with a portable altar. At the close of the line we should possibly for θύρασι καὶ δὴ read θύρασιν ἥδη.)

944. κατέχει] <refrains, stays itself, "sistit." With πολέμον μετάρτροπος αἶρα compare Eur. El. 1148 μετάρτροποι πνέουσιν αἶραι δόμων.)

948. τὸ κανοῦν] εἰώθασιν γὰρ ἐπὶ τὸ

καὶ πῦρ γε τουτὶ, κούδεν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.

- ΧΟ. οὐκουν ἀμιλλήσεσθον; ὥς 950
 ἦν Χαῖρις ὑμᾶς ἴδῃ,
 πρόσσεισιν ἄκλητος αὐλ-
 ῶν, κᾶ̃τα τόδ' οἶδ' ὅτι
 φουσῶντι καὶ πονουμένῳ
 προσδώσετε δῆπον. 955

ΤΡ. ἄγε δῆ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα
 περίθι τὸν βωμὸν ταχέως ἐπιδέξια.

ΟΙ. ἰδοῦ· λέγοις ἂν ἄλλο· περιελήλυθα.

ΤΡ. φέρε δῆ, τὸ δαλίον τόδ' ἐμβάψω λαβών.
 σείου σὺ ταχέως· σὺ δὲ πρότεινε τῶν ὀλῶν, 960

κανοῦν τὴν μάχαιραν φέρειν κατακρύπτοντες αὐτὴν ταῖς ὀλαῖς καὶ τοῖς στέμμασιν.—Scholiast. (In the *Electra* of Euripides 810 seq. Aegisthus commences a sacrifice by taking out of the κανοῦν a straight sword, severing the hairs from the victim's brow and throwing them into the fire. So in *Iph. Aul.* 1565 Calchas, preparing to sacrifice Iphigeneia ἐς κανοῦν χρυσήλατον | ἔθηκεν ὀξὺ φάσανον. And the purpose of the στέμμα is shown by the next line of the Tragedy κρᾶτά τ' ἔστεψεν κόρησ.)

951. Χαῖρις] In the *Acharnians* (866) Aristophanes calls the Theban pipers Χαῖριδεις βομβαῖυλοι, and the Scholiast there says that Chaeris was an αὐλητὴς Θηβαῖος ἄμουσος. And cf. *Birds* 858. The Thebans were noted in ancient times for their skill on the αὐλός. The Athenians disliked it, preferring such instruments as left the musician's voice free. "Let the young Thebans pipe,"

said Alcibiades, "for they can't talk." Αὐλείτῳσαν Θηβαίων παῖδες· οὐ γὰρ ἴσασι διαλέγεσθαι (Plutarch, *Alc.* cap. 2). And so Maximus Tyrius, running through the specialities of different peoples, says Θηβαῖοι αὐλητικὴν ἐπιτηδεύουσι, καὶ ἔστιν ἡ δι' αὐλῶν μουσα ἐπιχώριος τοῖς Βοιωτοῖς. Ἀθηναῖοι λέγειν, καὶ ἔστιν ἡ περὶ τοὺς λόγους σπουδὴ, τέχνη Ἀττική. (Diss. xxiii, sec. 2). And it would seem from Wordsworth's *Athens and Attica*, chap. 3, that the local reputation is still maintained, and that the Boeotian pipers are still in request at the neighbouring festivities.

956. ἄγε δῆ] The servant returns with the victim, and all is now ready for the sacrifice. The altar has been erected, the fire is there, the knife is concealed in the basket beneath the garlands and the grain. Trygaeus hurries through some of the indispensable preliminaries. And first he sends the servant round the

And here's the pan of sacred fire : the sheep alone we now require.

CHOR. Make haste, make haste : if Chaeris see,
 He'll come here uninvited,
 And pipe and blow to that degree,
 His windy labours needs must be
 By some small gift requited.

TRYG. Here, take the basket and the lustral water,
 And pace the altar round from left to right.

SERV. See, I've been round : now tell me something else.

TRYG. Then next I'll take this torch and dip it in.

(*To the victim, as he sprinkles it.*)

Shake your head, sirrah, (*To the servant.*) bring the barley, you ;

altar, τοῦτο γάρ, says the Scholiast, πρῶτον ἐποιούν καθαίροντες τὸν βωμόν. And compare Birds 958. (So in Iph. Aul. 1568 we are told that when Calchas had placed the knife in the basket (see on 948 supra)

ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμόν θεῶς
 λαβὼν κανοῦν ἔθρεξε χέρνιβας θ' ὁμοῦ.)

959. δαλίον] A flaming brand taken from the altar. See Hemsterhuys at Lucian's Timon 2. This was dipped in the water, τὸ γὰρ ὕδωρ ἐδόκουν καθαίρειν ἀποβάπτοντές τι τοῦ πυρός· καθαρτικὸν γὰρ πάντων τὸ πῦρ, says the Scholiast, who cites Eurip. Herc. Fur. 928—

μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν
 εἰς χέρνιβ' ὡς βάψειεν.

Florent Chretien refers to Athenaeus, who explains χέρνιβ (ix, cap. 76) to be ὕδωρ εἰς ὃ ἀπέβαπτον δαλὸν, ἐκ τοῦ βωμοῦ λαμβάνοντες. καὶ τοῦτ'ω περιρραίνοντες τοὺς παρόντας ἡγνίζον. And Brunck adds

Hesychius, sub voc. δαλίον. ἐν ταῖς ἱεροποιαῖς εἰώθασιν τὸν δαλὸν ἐμβάλλειν εἰς τὴν χέρνιβα καὶ περιρραίνειν τὸν βωμόν : and Lysistrata 1129,

οἱ μᾶς ἐκ χέρνιβος
 βωμοὺς περιρραίνοντες.

960. σείου σὺ ταχέως] These words are addressed to the victim, as Trygaeus sprinkles him with water from the dripping brand, ἵνα σείσῃ τὴν κεφαλὴν, says the Scholiast, καὶ ἐπινεύειν τοῖς ἱεροῖς δοκῇ, that he may nod his head, and so seem to assent to his own immolation. This was esteemed a favourable omen. Abp. Potter (Antiq. Book ii, chap. 4) refers to Plutarch, de Orac. Defect. 436, where it is said that the priests were accustomed to sprinkle the victim, καὶ τὴν κίνησιν αὐτοῦ ἀποθεωρεῖν, and to the Scholiast on Apollonius Rhodius, i. 425, who, explaining the word προχύτας, says οἱ μὲν τὰς κριθὰς, οἱ δὲ τὸ ὕδωρ ὃ εἰώθασιν ἐμβάλλειν εἰς τὸ οὖς τοῦ ἱερέου, ἐπὶ τοῦ

καὺτός τε χερνίπτου, παραδοὺς ταύτην ἐμοί,
καὶ τοῖσι θεαταῖς ῥίπτε τῶν κριθῶν. ΟΙ. ἰδοῦ.

TP. ἔδωκας ἤδη; ΟΙ. νῆ τὸν Ἑρμῆν, ὥστε γε
τούτων, ὅσοιπέρ εἰσι, τῶν θεωμένων
οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθὴν ἔχει. 965

TP. οὐχ αἱ γυναῖκές γ' ἔλαβον. ΟΙ. ἀλλ' εἰς ἐσπέραν
δώσουσιν αὐταῖς ἄνδρες. TP. ἀλλ' εὐχόμεθα.
τίς τῇδε; ποῦ ποτ' εἰσὶ πολλοὶ κάγαθοί;

ΟΙ. τοισδὶ φέρε δῶ· πολλοὶ γάρ εἰσι κάγαθοί.

TP. τούτους ἀγαθοὺς ἐνόμισας; ΟΙ. οὐ γάρ, οὔτινες 970
ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ
εἰς ταῦτ' οὐδ' ἔστασ' ἰόντες χωρίον;

TP. ἀλλ' ὡς τάχιστ' εὐχόμεθ'· εὐχόμεσθα δῆ.

ὦ σεμνοτάτῃ βασιλείᾳ θεᾷ,
πότνι' Εἰρήνῃ,

975

ἐπινεύειν τὸ ἱερεῖον. Grain, as well as water, was sprinkled on the victim's head.

961. χερνίπτου] That it was deemed absolutely necessary to wash the hands, before presuming to offer sacrifice to the Gods, is shown in numberless passages from Homer downwards; and instances were recorded of the divine judgement which had, it was said, at once overtaken the impious wretch who had approached the altar *χερσὶν ἀνίπτουσιν*. It is to this practice, which found a place in the Mosaic ritual, as well as in the multitudinous sacrificial systems of the heathen world, the clean hands typifying the pure heart, that the Psalmist alludes, when he says (xxvi. 6) *I will wash my hands in innocency,*

O Lord, and so will I compass Thine altar.

965. κριθήν] πρὸς τὴν κριθὴν παίζει, ὅτι τὸ τῶν ἀνδρῶν αἰδοῖον κριθὴν ἔλεγον.— Scholiast. I have translated it literally, though the double meaning of the English word “corn” is of course very different from that of the Greek word κριθή.

968. τίς τῇδε;] It appears from the Scholiast that, before the prayers commenced, the officiating priest (or rather perhaps the κῆρυξ) addressed the congregation with the words τίς τῇδε; *Whom have we here?* To which they replied, πολλοὶ κάγαθοί, that is to say, “We are all pious worshippers; there is no profane person amongst us.” The guilty had to withdraw from the sacred place:

I'll hold the bason while you wash your hands.

Now throw the corn amongst the audience. SERV. There.

TRYG. What! thrown it out already? SERV. Yes, by Hermes!

There's not a single man amongst them all

But has at least one corn, I'll warrant you.

TRYG. Aye, but the women? SERV. If they haven't got one,

They'll get it by and by. TRYG. Now, then, to prayers:

Who's here? where are our honest simple folk?

SERV. Here: these are simple folk; I'll give to them.

TRYG. What, these good simple folk? SERV. I'faith I think so;

Who, though we've poured such lots of water on them,

Yet stand stock still, and never budge a step.

TRYG. Come, let us pray, no dallying; let us pray.

O Peace most holy, august, serene,

O heavenborn queen

they could take no part in the prayers, *ἐκὰς ἐκὰς ἐστὲ βέβηλοι*. The congregation being thus sifted were, it would seem, sprinkled with holy water from the dripping brand (see on 959 supra), and the prayers began.

969. *τοισδί] τοῖς χορευταῖς*.—Scho-liast. The servant presses the chorus into the ceremony, in the character of a congregation, and plentifully besprinkles them with water, which they, it seems from 972 inf., huddle together to avoid.

973. *ἀλλ' ὡς τάχιστα κ.τ.λ.*] [Almost all recent editors, following a suggestion of Bentley, divide this line into two, giving the first four words to Trygaeus, and the last two either to the Chorus or to the Servant. There is much to be said in

favour of this course; but on the whole it seems to me that *εὐχόμεθα* is not a word to be passed by one speaker in the dialogue to another; it is the solemn formula of exhortation to be pronounced only, so to say, by the officiating minister: see 435. In this case Trygaeus is officiating. He had already, six lines above, said *εὐχόμεθα* and, a slight interruption having occurred, he now repeats, somewhat impatiently, *ἀλλ' ὡς τάχιστα εὐχόμεθ'*, *let us get to our prayers at once*; and again pronounces the exhortation *εὐχόμεσθα* δῆ. That solemn phrase of ritual could, in my opinion, be pronounced only by the person about to lead off the prayer; and so, Trygaeus having again said "Let us pray," immediately commences the prayer.)

- ΟΙ. δέσποινα χορῶν, δέσποινα γάμων,
 δέξαι θυσίαν τὴν ἡμετέραν.
 δέξαι δῆτ', ὦ πολυτιμήτη,
 νῆ Δία, καὶ μὴ ποίει γ' ἄπερ αἱ
 μοιχευόμεναι δρῶσι γυναῖκες. 980
 καὶ γὰρ ἐκεῖναι παρακλίναςαι
 τῆς ἀλλείας παρακύπτουσιν·
 καὶ τις προσέχῃ τὸν νοῦν αὐταῖς,
 ἀναχωροῦσιν·
 καὶ τ' ἦν ἀπίη, παρακύπτουσιν. 985
 τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς.
 ΤΡ. μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαντὴν
 γενναιοπρεπῶς τοῖσιν ἔρασταῖς
 ἡμῖν, οἳ σου τρυχόμεθ' ἥδη
 τρία καὶ δέκ' ἔτη. 990
 λῦσον δὲ μάχας καὶ κορκορυγὰς,
 ἵνα Λυσιμάχην σε καλῶμεν.
 παῦσον δ' ἡμῶν τὰς ὑπονοίας
 τὰς περικόμπους,
 αἷς στωμυλλόμεθ' εἰς ἀλλήλους· 995
 μῖξον δ' ἡμᾶς τοὺς Ἑλληνας
 πάλιν ἐξ ἀρχῆς

983. *προσέχῃ τὸν νοῦν*] This expression is constantly used by the Attic writers (especially by Plato and Aristophanes) in the general sense of "paying attention to" what is being said or done. But it is thought that (like the corresponding English phrase) it has a more special application in reference to lovers. See Hemsterhuys on Lucian's *Deor. Dial. v.*, and to the passages there cited add Lysias, *de caede Erastosth.* 6, (Alciphron i. 37 ad init. The Latins

used "*animum adjicere*" in the same sense, Plautus, *Mil. Glor.* iii. 3. 35, Mercator ii. 2. 62; Terence, *Eun.* i. 2. 63.) I doubt, however, if Hemsterhuys is right in considering the line before us to be an example of that special signification.

990. *τρία καὶ δέκ' ἔτη*] Reckoning from the first embroilment of Athens with the Peloponnesian confederacy in B.C. 434, by means of the Corcyraean War. (Trygaeus does not profess to be

Of the dance and song and the bridal throng,
 These offerings take which thy votaries make.

SERV. O mistress dear, we beseech you hear,
 And act not you as the wantons do :
 They love to spy at the passers by
 Through the half-closed door,
 And then if you heed, they are gone with speed ;
 If you turn away, in an instant they
 Peep out once more as they did before.
 But deal not thus unkindly with us.

TRYG. No, by Zeus ! but display in a true honest way
 Your perfect entire full form to our view,
 Who with constant desire
 These thirteen long years have been pining for you.
 When our fightings are stayed, and our tumults allayed,
 We will hail thee a Lady for ever :
 And O put an end to the whispers of doubt,
 These wonderful clever
 Ingenious suspicions we bandy about ;
 And solder and glue the Hellenes anew
 With the old-fashioned true

speaking of the exact commencement of the *Archidamian* War. Indeed the exclusion of Megarian goods from the Athenian markets was not only prior to that war, but was in some sense the cause of it. And although 13 may occasionally be employed to denote an indefinite number (see the Commentary on *Plutus* 1082), it could not be used to describe such a precise and well-known period as the duration of the *Archidamian* War.) The date of this Play is considered in the Introduction.

992. *Λυσιμάχην*] Bergler quotes the similar play upon the word in *Lysistrata* 554 *οἰμαί ποτε Λυσιμάχας ἡμᾶς ἐν τοῖς Ἑλλήσι καλεῖσθαι*.

997. *πάνιν ἐξ ἀρχῆς*] <This is a very common combination. Cf. *infra* 1327, *Frogs* 591, *Plutus* 221, 866; Plato, *Theaetetus* 30 (p. 187A), *Laches* 27 (p. 197E), &c. So Eusebius (*Mart. Pal.* ix. 1) says that the fires of persecution, quenched for a while by the blood of the martyrs, broke out *πάνιν ἐξ ὑπαρχῆς*.>

φιλίας χυλῶ, καὶ συγγνώμη
 τινὶ πραοτέρᾳ κέρασον τὸν νοῦν·
 καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν
 ἐμπλησθῆναι μεγάλων, σκορόδων, 1000
 σικύων πρέων, μήλων, ροιῶν,
 δούλοισι χλανισκιδίων μικρῶν·
 καὶ Βοιωτῶν γε φέροντας ἰδεῖν
 χῆνας, νήττας, φάττας, τροχίλους·
 καὶ Κωπάδων ἐλθεῖν σπυρίδας, 1005
 καὶ περὶ ταύτας ἡμᾶς ἀθρόους
 ὀψωνοῦντας τυρβάζεσθαι

998. χυλῶ] The metaphor seems to be borrowed from the culinary art. Cf. Frogs 943. And with the general sentiment compare Lysistrata 580. (κέρασον means *temper.* Constantine is described by Eusebius (H. E. x. 9. 1) as τὸν στερερὸν τοῦ δικαίου τρόπον φιланθρωπία κερασάμενος.)

1000. σκορόδων κ.τ.λ.] We have already, *supr.* 246, seen that garlic was one of the chief productions of the Megarid. It was thence, too, that the Athenian markets were supplied with their cucumbers and their χλανίσκια. See Acharnians 519–22. These χλανίσκια, called also ἐξωμίδες, were in truth the staple manufacture at Megara. Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμιδοποιίας διατρέφονται, Xen. Mem. ii. 7. 6. Apples of the finest flavour were brought from Sidus, in the vicinity of Corinth (Athenaeus iii. 22 and Schweighauser's note). I do not know that any part of Hellas, except Boeotia (Ath. xiv. 64), was specially noted for an abundance of pomegranates; but it seems exceedingly

probable that in this first group of articles Aristophanes is referring *exclusively* to the products of Megara and the Peloponnese, and no doubt pomegranates, too, were obtainable from those regions also.

1004. χῆνας κ.τ.λ.] A very similar, but more complete, enumeration of the fish, fowl, and other luxuries, furnished in times of peace by Boeotia to the Athenian markets is given in Acharnians 874–80. (As to the χῆνας, νήττας, and φάττας, the geese, the ducks, and the wood-pigeons, see the Introduction to the Birds, pp. 1, lxx, and lxxv. The pigeons may have come, in part at any rate, from Homer's πολυτρήρωνα Θίσβην (Iliad ii. 502), where Dodwell also (i. 258) noticed "an incredible number of pigeons." τροχίλος was a generic name including probably the plover (whose special name however was χαραδριός) and certainly the sandpiper, dunlin, curlew, and the like. See the Introduction to the Birds, p. lxxv.)

1005. Κωπάδων] Volumes might be

Elixir of love, and attemper our mind
 With thoughts of each other more genial and kind.
 Moreover we pray that our market-place may
 Be furnished each day with a goodly display,
 And for garlic, and cucumbers early and rare,
 Pomegranates, and apples in heaps to be there,
 And wee little coats for our servants to wear.
 And Boeotia to send us her pigeons and widgeons,
 And her geese and her plovers : and plentiful creels
 Once more from Copais to journey with eels,
 And for us to be hustling, and tussling, and bustling,

written on the subject of the Copaic eel, the darling of ancient epicures. Lurking about the "katavothra," or subterraneous channels (minutely described by Sir George Wheler, Colonel Leake, and others), through which the inland waters of Boeotia are discharged into the sea, these eels attained a prodigious size and fatness. In Ach. 885, Dicaeopolis invokes the Copaic eel in strains which a lover might address to his mistress, or a worshipper to his divinity ; and Athenaeus (vii. 52-6) preserves many similar passages from the comic poets in eulogy of this "Helen of the dinner-table," this "holy divine Virgin of Copais." In Lysistrata 35, where one speaker imprecates destruction on all the inhabitants of Boeotia, the other at once interposes with a saving clause, "except the eels." And see line 702 of the same Play. Some connoisseurs, indeed, preferred on the whole the eels of other waters, but none were cold to the charms of the Copaic eel. Thus the Sicilian Archestratus, in his hexameter poem on the Art of Cookery, whilst patriotically

claiming the first place for eels caught in the Straits of Messina, yet admits that

Bards with abundance of rhyming
 Justly have sung the praise
 Of the eels of Copais and Strymon.
 Fine fat beauties are they ;
 Ah well ! in my conscience I feel
 Whatever a person may say,
 There's nothing so good as an eel.
 An eel is the primest of dishes,
 The virgin and queen of the fishes.

μεγάλαι τε γάρ εἰσι καὶ τὸ πάχος θαυμασταί.—Athenaeus vii. 53. And travellers in every age have, from their personal experience, celebrated the Copaic eels ; from Pausanias, who says that they are *μεγέθει μέγιστα καὶ ἐσθίειν ἥδιστα* (ix. 24) down to Mr. Hughes and others, in recent times, who describe them as "of an extraordinary size, firm in flesh, and of a delicious flavour." (*σπυρίς* is the proper word for a *fish-basket* or *creel*. In the 25th epigram of Leonidas of Tarentum a fisherman is dedicating his *ἰχθυόδους σπυρίδας* and other fishing implements to the Lord of his craft.)

Μορύχῳ, Τελέᾳ, Γλαυκέτῃ, ἄλλοις
 τένθαις πολλοῖς· κᾶτα Μελάνθιον
 ἥκειν ὕστερον εἰς τὴν ἀγορὰν, 1010
 τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν,
 εἶτα μονῳδεῖν ἐκ Μηδείας,
 ὀλόμαν ὀλόμαν, ἀποξηρωθεῖς
 τᾶς ἐν τεύτλοισι λοχευομένας·
 τοὺς δ' ἀνθρώπους ἐπιχαίρειν. 1015
 ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.

ΟΙ. λαβὲ τὴν μάχαιραν· εἶθ' ὅπως μαγειρικῶς
 σφάξεις τὸν οἶν. TP. ἀλλ' οὐ θέμις. ΟΙ. τιῇ τί δή;
 TP. οὐχ ἥδεται δῆπουθεν Εἰρήνη σφαγαῖς,
 οὐδ' αἵματοῦται βωμός. ἀλλ' εἴσω φέρων, 1020

1008. Μορύχῳ] In the passage from the Acharnians, referred to in the preceding note, the eel is described as *φίλη Μορύχῳ*. Morychus is again mentioned as an *ὀψοφάγος* in Wasps 506. And "the Morychian"—ἡ Μορυχία—of which Plato speaks at the commencement of the Phaedrus, is thought to be "a species of luxurious hotel, so called from this notorious voluptuary."—Sewell's Dialogues of Plato, chap. xxiii; Ruhnken's Timaeus, sub voc. *Μορυχαία*; Ast on Plato ubi supr. Morychus and Glaucetes are coupled together as well-known epicures by Plato Comicus (see the Scholiast on Clouds 110): and Glaucetes is mentioned as a devouring

whale in Thesmoph. 1033. Teleas is satirized in the Birds, but not in the special character of a glutton. For Melanthius see the note on 802 supr.

1014. τεύτλοισι] The epicure had been picturing to himself a delicious eel upon his dinner-table, half concealed by the beet amid which it lay snugly ensconced. "That eels when dressed for the table were enveloped in beet, is plain," says Athenaeus, vii. 56, "from many passages in the ancient comedians," and he proceeds to cite two extracts from Eubulus, in which the eel is described as a beautiful maiden, with a mantle of beet thrown round her. One is from his Echo:—

Νύμφα δ' ἀπειρόγαμος τεύτλῳ περὶ σῶμα καλυπτὰ
 λευκόχρως παρέσται ἔγχελυς.
 Whitefleshed, tender, and sweet,
 Behold the immaculate virgin,
 Wrapped in her robes of beet,
 In peerless beauty emerging :

With Morychus, Teleas, Glaucetes, all
 The gluttons together besieging the stall,
 To purchase the fish : and then I could wish
 For Melanthius to come too late for the fair,
 And for *them* to be sold, and for *him* to despair,
 And out of his own Medea a groan

Of anguish to borrow,
*"I perish! I perish! bereaved of my sweet,
 My treasure, my darling, embowered in her beet;"*

And for all men to laugh at his sorrow.
 These things we pray ; O mistress, grant us these.

SERV. Here take the cleaver : now with clever skill
 Slaughter the sheep. TRYG. No, no, I must not.

SERV. Why ?

TRYG. Peace loves not, friend, the sight of victims slain :
 Her's is a bloodless altar. Take it in,

the other from his Ion :—

There too were heavenly eels
 Divinely nourished in Boeotia's lakes
 Robed in their beet.

The practice of garnishing eels with beet is noticed in Acharn. 894, and by Pherecrates apud Pollux vi, Segm. 59. (Boeotia seems to have furnished the finest beets as well as the finest eels. The beet which came from Ascra (Hesiod's birthplace) was in special request. Clement of Alexandria, Paedagogus ii. 1, § 3, p. 164.) The beet was said to act as a corrective to certain unwholesome properties of the fish. See Badham's Ancient and Modern Fish-tattle, chap. 17. In the Medea of Melanthius, from which this and the preceding line are borrowed, the phrase

may have been τὰς ἐν Κόλχοισι λοχευόμενας.

1020. οὐδ' αἵματοῦται βωμός] The Scholiast says that unbloody sacrifices were offered to Peace on the festival of the Synoecia, which was held on the 16th of Hecatombaeon, to commemorate (as we learn from Thuc. ii. 15 ; Plutarch, Theseus, cap. 24) the consolidation by Theseus of the independent Attic communities into the one Athenian state. (Another altar to Peace was erected by the Athenians after the battles of Eurymedon and the close of the Persian Wars, Plutarch, Cimon 13.)

θύσας, τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε,
 χούτῳ τὸ πρόβατον τῷ χορηγῷ σώζεται.

- ΧΟ. σέ τοι θύρασι χρὴ μένοντ' [ἐνθαδὶ μεθ' ἡμῶν] [ἀντ.
 σχίζας δευρὶ τιθέναι ταχέως
 τὰ τε πρόσφορα πάντ' ἐπὶ τούτοις. 1025
- ΤΡ. οὔκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι ;
- ΧΟ. πῶς δ' οὐχί; τί γάρ σε πέφευγ'
 ὅσα χρὴ σοφὸν ἄνδρα; τί δ' οὐ
 σὺ φρονεῖς, ὅποσα χρεῶν ἐσ-
 τιν τόν γε σοφῇ δόκιμον 1030
 φρενὶ πορίμῳ τε τόλμῃ ;
- ΤΡ. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,
 καὶ τὴν τράπεζαν οἴσομαι, καὶ παιδὸς οὐ δεήσει.
- ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει-
 ἐν ἄνδρα τοιοῦτον, ὅς-
 τις πόλλ' ἀνατλὰς ἔσω- 1035
 σε τὴν ἱερὰν πόλιν ;

1022. τῷ χορηγῷ σώζεται] It is hardly correct to say, with Bothe and Richter, that χορηγῷ is used *παρὰ προσδοκίαν* for *ἱερεῖ*: the whole expression τῷ χορηγῷ σώζεται is introduced *παρὰ προσδοκίαν*, the audience expecting to hear how the victim would be sacrificed, and not that the sacrifice would be altogether evaded, so as to spare the pocket of the wealthy citizen, whose allotted task it was to provide the expenses of the Play. (The Choregus is often mentioned in Comedy. It is not clear whether Eupolis, in the line cited by Pollux (iii. 115) "Ἦδη χορηγὸν πρόποτε ῥυπαρώτερον | τοῦδ' εἶδες; is

referring to the Choregus of the Comic Play in which the line occurs; and Aristophanes (Athenaeus iii. 62, p. 103 F) is certainly not doing so where amongst persons who have experienced vicissitudes of fortune he classes a man who χορηγὸς αἰρεθεῖς | ἱμάτια χρυσᾷ παρασχὼν τῷ χορῷ, ῥάκος φορεῖ. Nor is he doing so in Ach. 1155. But, if we may judge from the Latin imitations, this was frequently done in the New Comedy. Thus in Plautus, Persa i. 3. 79, when Toxilus is instructing Saturio to disguise his daughter in a foreign dress, the last-named says

SAT. Πόθεν ornamenta? Tox. abs chorago sumito.
 Dare debet; praebenda aediles locauerunt.

And when you have slain it, bring the thighs out here.
There: now the sheep is—saved for the Choregus.

CHOR. But you the while, outside with us remaining,
Lay, handy and quick, these fagots of stick,
Whatever is needful ordaining.

FRYG. Now don't you think I have laid the wood as well as most diviners could?

CHOR. (*Admiringly.*) Yes! just what I looked for from you.

All that is wise you can do.

All things that daring and skill

Suffice to fulfil

You can perform if you will.

FRYG. (*Coughing.*) Dear! how this lighted brand is smoking, your Stilbides is nearly choking;
I'll bring the table out with speed; a servant's help we shall not need.

CHOR. Sure all with admiration true

Will praise a man so clever,

Who passed such toils and dangers through,

And in the Trinummus iv. 2. 16:

Ipse ornamenta a chorago haec sumsit suo periculo.

Indeed in the Curculio iv. 1 the Choregus himself is brought on the stage.)

1023. *ἐνθαδὶ μεθ' ἡμῶν*] (These words are inserted merely as a guess to fill up the lacuna. The MSS. read *μένοντα τοῖνυν* which does not correspond with line 939 *supr.*)

1032. *Στυλβίδην*] Stilbides was a celebrated diviner, living at Athens when the Peace was acted. He possessed great influence over Nicias, and seems to have exercised it with singular judgement and good sense, so that his death, some time before the fatal close of the Sicilian expedition, was no inconsiderable misfortune. *Τῷ Νικίᾳ συν-*

ηρέχθη τότε μηδὲ μάντιν ἔχειν ἔμπειρον· ὁ γὰρ συνήθης αὐτοῦ, καὶ τὸ πολὺ τῆς δεισιδαιμονίας ἀφαιρῶν, Στυλβίδης ἐτεθνήκει μικρὸν ἔμπροσθεν.—Plutarch, Nicias, chap. 23. The *γούν* in this verse seems to be used in deprecation, as it were, of the Chorus's too fulsome flattery. *Σχίζα*, as the Scholiast observes, is the proper term for the sacrificial wood.

1036. *ἱερὰν πόλιν*] In Knights 582 Athens is called "the holiest spot of all the earth." And she is styled "the holy," in Knights 1037, by Pindar in *Fragm. Dith.* (No. 3, Heyne), (by Bacchylides xviii. 1), by Timocreon of Rhodes *apud* Plutarch, Themistocles,

ὥστ' οὐχὶ μὴ παύσει ποτ' ὦν
ζηλωτὸς ἅπασιν.

- ΟΙ. ταυτὶ δέδραται. τίθεσο τῷ μηρῷ λαβόν.
ἐγὼ δ' ἐπὶ σπλάγχχν' εἶμι καὶ θυλήματα. 1040
- ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλ' ἤκειν ἐχρῆν.
- ΟΙ. ἰδοῦ, πάρειμι. μῶν ἐπισχεῖν σοι δοκῶ ;
- ΤΡ. ὅπτα καλῶς νυν αὐτά· καὶ γὰρ οὐτοσὶ
προσέρχεται δάφνη τις ἐστεφανωμένος.
τίς ἄρα ποτ' ἐστίν; ΟΙ. ὡς ἀλαζῶν φαίνεται· 1045
μάντις τίς ἐστιν. ΤΡ. οὐ μὰ Δί', ἀλλ' Ἱεροκλῆς
οὗτός γέ πού 'σθ', ὁ χρησμολόγος οὗξ' Ὀρεοῦ.
- ΟΙ. τί ποτ' ἄρα λέξει; ΤΡ. δῆλός ἐσθ' οὗτός γ' ὅτι
ἐναντιώσεται τι ταῖς διαλλαγαῖς.
- ΟΙ. οὐκ, ἀλλὰ κατὰ τὴν κνῖσαν εἰσελήλυθεν. 1050
- ΤΡ. μὴ νυν ὁρᾶν δοκῶμεν αὐτόν. ΟΙ. εὖ λέγεις.
- ΙΕ. τίς ἢ θυσία ποθ' αὐτῇ καὶ τῷ θεῶν ;
- ΤΡ. ὅπτα σὺ σιγῇ, κᾶπα γ' ἀπὸ τῆς ὁσφύος.
- ΙΕ. ὅτφ δὲ θύετ' οὐ φράσεθ' ; ἡ κέρκος ποιεῖ
καλῶς. ΟΙ. καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλλη. 1055

chap. 21; by Sophocles in the Ajax 1222, and frequently elsewhere. The epithet, however, is merely an honorary one, conveying no special signification, and is freely applied to any city.

1040. θυλήματα] (τὰ τοῖς θεοῖς ἐπιθνόμενα ἄλφιστα. ἐπιρραίνεται δὲ οἶνφ καὶ ἐλαίφ. Τηλεκλείδης Στερροῖς; "ὦ δέσποθ' Ἑρμῇ, κάπτε τῶν θυλημάτων.—Scholiast. σπλάγχχνα were the heart, the kidneys, the liver, &c.)

1043. ὅπτα καλῶς νυν αὐτά] Trygaeus, who had left the stage while the servant was speaking, now returns with the σπλάγχχνα.

1046. Ἱεροκλῆς] Hierocles is said to have been a real personage. The Scholiast preserves a line of Eupolis, Ἱερόκλεες, βέλτιστε χρησμοφδῶν ἄναξ, which, as Dindorf remarks, is probably modelled upon Ἑτεόκλεες, φέριστε Καδμείων ἄναξ, Aesch. Septem 39. The distinction intended here between μάντις and χρησμολόγος is similar to that drawn between μάντις and προφήτης by Plato, Timaeus 72 B. The μάντις predicted future events, the χρησμολόγος preserved and expounded the predictions of others. Many of them possessed, or pretended to possess, old prophecies of Bakis and other

And saved the holy city too;
An envied name for ever.

- SERV. I've done the job; here take and cook the thighs
While I go fetch the inwards and the cates.
- TRYG. I'll see to this: you should have come before.
- SERV. Well, here I am: I'm sure I've not been long.
- TRYG. Take these, and roast them nicely: here's a fellow
Coming this way, with laurel round his head.
Who can he be? SERV. He looks an arrant humbug.
Some seer, I think. TRYG. No, no; 'tis Hierocles,
The oracle-mongering chap from Oreus town.
- SERV. What brings him here? TRYG. 'Tis evident he comes
To raise some opposition to our truces.
- SERV. No, 'tis the savour of the roast attracts him.
- TRYG. Don't let us seem to notice him. SERV. All right.
- HIEROCLES. What is this sacrifice, and made to whom?
- TRYG. Roast on: don't speak: hands off the haunch remember.
- HIER. Will ye not say to whom ye sacrifice?
This tail looks right. SERV. Sweet Peace! it does indeed.

ancient seers, which they produced from time to time, as occasion required. A vagrant *χρησμολόγος* is introduced in the Birds, in precisely the same way as Hierocles here. So if an oracle was hard to understand, the *χρησμολόγοι*, as the professional interpreters, were called upon to expound it. See Hdt. vii. 142, 143. The Scholiast says that priests and prophets wore laurel wreaths as the badge of their profession.

1054. *ἡ κέρκος ποιεῖ καλῶς*] These words, which the MSS. and editions give to Trygaeus, seem to belong to Hierocles. The Scholiast explains

the passage thus, *ἡ οὐρὰ καλὰ σημαίνει ἔθος γὰρ εἶχον τὴν ὀσφύν καὶ τὴν κέρκον ἐπιτιθέσθαι τῷ πυρὶ, καὶ ἐξ αὐτῶν σημείοις τισὶ κατανοεῖν εἰ εὐπρόσδεκτος ἡ θυσία*. (<καλῶς is the regular word for favourable omens drawn from a sacrifice. Cyrus, just before the battle of Cunaxa, bids Xenophon report *ὅτι τὰ ἱερά καὶ τὰ σφάγια καλὰ εἴη*, Anab. i. 8. 15. Cf. Birds 1118 and *passim*.) Hierocles, therefore, says, "The tail is going on well," in a sacrificial point of view. "It is, indeed," observes the servant, referring to the culinary process.

- IE. ἄγε νυν ἀπάρχου, κᾶτα δὸς τὰπάργματα.
 TP. ὀπτᾶν ἄμεινον πρῶτον. IE. ἀλλὰ ταυταγὶ
 ἤδη 'στὶν ὀπτά. TP. πολλὰ πράττεις, ὅστις εἶ.
 κατάτεμνε. ποῦ τράπεζα; τὴν σπονδὴν φέρε.
 IE. ἡ γλῶττα χωρὶς τέμνεται. TP. μεμνήμεθα. 1060
 ἀλλ' οἷσθ' ὃ δρᾶσον; IE. ἦν φράσης. TP. μὴ διαλέγου
 νῶν μηδέν· Εἰρήνη γὰρ ἱερὰ θύομεν.
 IE. ὃ μέλειοι θνητοὶ καὶ νήπιοι, TP. ἐς κεφαλὴν σοί.
 IE. οἷτινες ἀφραδίῃσι θεῶν νόον οὐκ αἷοντες
 συνθήκας πεποιήσθ' ἄνδρες χαροποῖσι πιθήκοις. 1065
 OI. αἰβοὶ βοῖ. TP. τί γελᾷς; OI. ἦσθην χαροποῖσι πιθήκοις.
 IE. καὶ κέφιοι τρήρωνες ἄλωπεκιδεῦσι πέπεισθε,
 ὦν δόλιαι ψυχαί, δόλιαι φρένες. TP. εἴθε σου εἶναι
 ὥφελεν, ὠλαζὼν, οὕτωσὶ θερμὸς ὁ πλεύμων.

1056. ἀπάρχου] (*commence*, ἀπάρχεσθαι generally means to commence a sacrifice by cutting, and throwing into the fire, the hair from the victim's brow. But that stage is long passed here; and Hierocles must be exhorting them to commence the sacrificial feast.)

1060. ἡ γλῶττα χωρὶς τέμνεται] This formula, which occurs again in Birds 1705 and Plutus 1110, is said to refer to a custom of cutting out the victim's tongue, and keeping it apart till the close of the feast, to be offered with libations of wine to the Herald Hermes, when the party broke up to retire to rest. There are many passages (all of which, I believe, are cited by Florent Chretien and Bergler), in which this custom is mentioned; but its origin and meaning were obscure, even to the ancients themselves. Athenaeus (i, chap. 28) says that the libation was made to

Hermes as the patron of sleep, and that the tongue was selected διὰ τὴν ἐρμηνείαν. Various other explanations of the rite are suggested by the Scholiasts on Homer's Odyssey, iii. 332, 341; on Apollonius Rhodius, i. 517; and on the above-mentioned passages of Aristophanes; as, that it was intended as a sign that what had passed was not to be divulged, or as a peace-offering for any idle word which might have offended the Divine Majesty, or as a memorial of some legendary adventure; or the like.

1061. ἦν φράσης] *I shall, if you tell me.* This is an Attic colloquialism, frequently used by Plato: Οἶσθα οὖς ἡγοῦμαι ἀγαθοῦς; *Ἄν εἴπῃς, ἔφη.—Rep. iii. 408 D; ix. 587 B.

1063. ὃ μέλειοι] At the word Peace, Hierocles at once starts off in heroics.—ἐς κεφαλὴν σοὶ is the common form of

- HIER. Now then begin and hand the firstlings here.
 TRYG. It must be roasted first. HIER. It's roasted now.
 TRYG. You're over-busy, man, whoe'er you are.
 Cut on: why, where's the table? bring the wine.
 HIER. The tongue requires a separate cut. TRYG. We know.
 Now will you please? HIER. Yes, tell me. TRYG. Mind your business.
 Don't talk to us: we sacrifice to Peace.
 HIER. O ye pitiful fools! TRYG. Pray speak for yourself, my good fellow.
 HIER. Ye who, blindly perverse, with the will of the Gods unacquainted,
 Dare to traffic for Peace, true men with truculent monkeys.
 SERV. O! O! O! TRYG. What's the matter? SERV. I like his truculent monkeys.
 HIER. Silly and timorous gulls, ye have trusted the children of foxes
 Crafty of mind and crafty of soul. TRYG. You utter impostor,
 O that your lungs were as hot as a piece of the meat I am roasting!

throwing back upon a speaker an ill-omened or offensive observation. Thus, in Plato's *Euthydemus*, chap. xii, when some one had spoken of destruction in connexion with Ctesippus's boy-love, Ctesippus retorts, "If it were not somewhat unmannerly, I would say Σοὶ εἰς κεφαλὴν," where see Dr. Routh's note. And compare Ach. 833, *Plutus* 650.

1065. *χαροποῖσι*] (*fierce-eyed*. Though the word may in strictness mean "joyful-eyed," the joy is almost always, in classic Greek, that of the wild beast about to spring upon its prey.)

1067. *ἀλωπεκιδεῦσι*] A very similar phrase is used in relation to the Lacedaemonians in *Lysistrata*, 1268; and in the *Acharnians*, 308, they are described as people οἷσιν οὔτε βωμός οὔτε πίστις οὔθ' ὄρκος μένει. The Scholiast refers to Eurip. *Andromache* 446 Σπάρτης ἔνοικοι,

δόλια βουλευτήρια, ψευδῶν ἄνακτες. On these and similar charges brought by Athenian writers against the good faith of Sparta, (see the Commentary on the *Acharnians*. Here where the Spartans are described as "foxes" the Athenians masquerade as κέπφοι τρήρωνες, *timorous petrels*. The κέπφος, our *Stormy Petrel*, was by the Greeks considered as a synonym for a fool; εὐθες ζῶον ὁ κέπφος, says the Scholiast; see *Plutus* 912 and the Commentary there. τρήρων is in Homer the recognized epithet of the timid dove. The words κέπφοι τρήρωνες are intended to throw scorn alike on the intelligence and on the courage of Trygaeus and his assistants.)

1069. οὐτωσὶ θερμός] I imagine that Trygaeus, as he says this, is burning his hands with the roasting meat. Cf. *Wasps* 918 (and the Commentary there).

- IE. εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον, 1070
 μηδὲ Βάκιν θνητοὺς, μηδ' αὖ Νύμφαι Βάκιν αὐτὸν,
 TP. ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων.
 IE. οὐπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,
 ἀλλὰ τόδε πρότερον, TP. τοῖς ἀλσί γε παστέα ταυτί.
 IE. οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν, 1075
 φυλόπιδος λῆξαι, πρὶν κεν λύκος οἶν ὑμεναιοῖ.
 TP. καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ὑμεναιοῖ;
 IE. ὥς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,
 χῆρ' κώδων ἀκαλανθὺς ἐπειγομένη τυφλὰ τίκτει,
 τουτάκις οὐπω χρῆν τὴν εἰρήνην πεποιῆσθαι.
 TP. ἀλλὰ τί χρῆν ἡμᾶς; οὐ παύσασθαι πολεμοῦντας, 1080
 ἢ διακαυνιάσαι πότεροι κλασούμεθα μείζον,
 ἐξὸν σπείσαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;

1070. Βάκιν] The Bakis here referred to was an ancient Boeotian prophet, whom Pausanias describes as a man possessed by the Nymphs—*κατάσχετον ἄνδρα ἐκ Νυμφῶν* (x. 12. 6, cf. Id. iv. 27. 12), which accounts for his being here represented as a medium between the Nymphs and mankind. His prophecies, which are again mentioned in the Knights and in the Birds, were held in great repute at the time of the Persian war. Herodotus cites them four times, and always as having been fulfilled to the letter. Pausanias, too, repeatedly testifies to their veracity.

1077. καὶ πῶς] This line was first supplied by Invernizzi from the Ravenna MS. With the phrase *πρὶν κεν λύκος οἶν ὑμεναιοῖ* Erasmus compares Horace, Ode i. 33, "*prius Appulis Jungentur capreae lupis Quam,*" &c.

1078. σφονδύλη] Schneider on Ari-

stotle, Hist. Animal. v. 7, collects the various passages wherein the ancient writers have mentioned the *σφονδύλη*, which appears to have been a sort of beetle. Kirby and Spence in their 21st letter ("Means by which insects defend themselves") enumerate a variety of insects, mostly beetles, which, "when urged by danger, endeavour to repel it by emitting disagreeable scents or fluids." The common cocktail beetle defends itself in this manner. "It has the power of throwing out a most disgusting odour, which is penetrating and persistent to a degree, refusing to be driven off even with many washings."—Wood's Nat. Hist. iii. 465. "But of all beetles," says an anonymous writer on Insect Warfare, "commend me for military effect to the famous Bombardier, as it is called, which defends itself with a report and a little puff of smoke, bang-

- HIER. If the prophetic nymphs have not been imposing on Bakis,
No, nor Bakis on men, nor the nymphs, I repeat, upon Bakis,
- TRYG. O perdition be yours if you don't have done with your Bakis !
- HIER. Then is the hour not come for the fetters of Peace to be loosened.
No ; for before that hour— TRYG. This piece is with salt to be sprinkled.
- HIER. Yea, it is far from the mind of the Ever-blessed Immortals
That we should cease from the strife, till the wolf and the lamb be united.
- TRYG. How, you scoundrel accurst, can the wolf and the lamb be united?
- HIER. Doth not the beetle, alarmed, emit a most horrible odour ?
Doth not the wagtail yapper produce blind young in its hurry ?
So is the hour not come for Peace to be sanctioned between us.
- TRYG. What then, what is to come ? Are we never to cease from the battle,
Always to chance it out, which most can enfeeble the other,
When we might both join hands, and share the dominion of Hellas ?

ing away at its enemy like a gunboat, up to twenty rounds. It is true that there is *vox et praeterea nihil*, unless you except the smell of the engagement, for the piece is not shotted."

1079. *κώδων ἀκαλανθίς*] He is referring to a proverb preserved by the Scholiast, and mentioned by many grammarians, *ἡ κύων σπεύδουσα τυφλὰ τίκτει*. But the language is purposely obscure and enigmatic, something in the manner of Lycophron ; *ταῦτα δὲ πάντα*, says the Scholiast, *ἐπιτηδὲς ἀδιανοήτως ἔφρασεν, τὸ ἀσαφὲς τῶν χρησμῶν μιμούμενος*. (So for *κύων* he substitutes *κώδων ἀκαλανθίς*, the word *κώδων*, a bell, bearing some resemblance to *κύων*, and the sounds produced by its clapper being compared to the noisy yapping of a dog : *ἀκαλανθίς* is properly a *goldfinch*, see the Introduction to the Birds, p. xlv) ; but it is here used as an epithet of a dog, *παρὰ τὸ αἰκάλλειν ἕως*

τοὺς γνωρίμους, ὑλακτεῖν δὲ τοὺς ξένους, as the Scholiast on Birds 873 remarks.

1081. *ἡ διακαννιάσαι*] (*ἡ διακληρώσασθαι* πρότεροι ἐξ ἡμῶν τέλεον διαφθαρήσονται. *καῦνον γὰρ τὸν κλήρόν φασι*, Scholiast, who quotes a passage from an unnamed Comedy of Aristophanes, and another from the Flagon of Cratinus, in which *καῦνος* is used for "a lot.")

1082. *κοινῇ τῆς Ἑλλάδος ἄρχειν*] This is no mere comic suggestion : it was much in men's minds at this epoch that Athens and Sparta were in reality coalescing to obtain the joint supremacy of Hellas, and the idea had a powerful influence over the political combinations of the period. It derived additional force from the significant circumstance that, in the peace which was concluded a few days after the exhibition of this Play, a joint power was reserved to Athens and Sparta, enabling them,

- IE. οὔποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζειν.
 TP. οὔποτε δειπνήσεις ἔτι τοῦ λοιποῦ 'ν πρυτανείῳ,
 οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ὕστερον οὐδέν. 1085
 IE. οὐδέποτε' ἂν θείης λείον τὸν τραχὺν ἔχινον.
 TP. ἄρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει;
 IE. ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν;
 TP. ὄνπερ κάλλιστον δῆπου πεποίηκεν Ὀμηρος·
 "ὥς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο 1090
 Εἰρήνην εἶλοντο καὶ ἰδρύσανθ' ἱερεῖα.
 αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχχν' ἐπάσαντο,
 ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον·"

without the concurrence of the other Hellenic states, to alter the articles of the treaty: τοῦτο γὰρ τὸ γράμμα μάλιστα τὴν Πελοπόννησον διεθορύβει καὶ ἐς ὑποψίαν καθίστη μὴ μετὰ Ἀθηναίων σφᾶς βούλωνται Λακεδαιμόνιοι δουλώσασθαι (Thuc. v. 29; cf. Id. iv. 20; and Diodorus Siculus xii, chap. 75). <And some forty years later this joint supremacy of Athens and Sparta was a favourite dream of Isocrates. See, for example, the early part of his Panegyric Oration.>

1084. δειπνήσεις ἐν πρυτανείῳ] A dinner was served up daily at the public expense, in the Prytaneum, which was considered the domestic hearth of the commonwealth (ἐστία τῆς πόλεως, Pollux ix, Segm. 40), and as such was embellished with consecrated images of Peace and Hestia (Paus. i. 18. 3). Hestia was indeed the special patroness of all Prytanea, whence Pindar, in the eleventh Nemean Ode, addresses her as Παῖ 'Ρέας, ἃ τε Πρυτανεία λέλογχας, Ἔστια, and speaks of her ἀεναοὶ τράπεζαι. The Prytanes for the time being had places, *ex officio*, at the

table (Pollux viii. 155; Ruhnken's Timaeus, sub voc. θόλος; Scholiast at Lucian's Prometheus, 4); and there, too, were entertained foreign ambassadors, successful envoys, and others whom for their public services the State delighted to honour (Pollux ix. 40; cf. Ach. 125; Knights 281, 535, 709, 1404; Frogs 764). This was the famous σίτησις ἐν Πρυτανείῳ, so familiar from the Attic orators. So in Plato's Apology, 36 D, Socrates says to his judges that, if he must fix his own sentence, he should name a σίτησις ἐν Πρυτανείῳ, as to a public benefactor; and Lucian, *ubi supr.*, makes Prometheus say that the benefits which he had conferred upon mankind would have been more aptly recompensed by a σίτησις ἐν Πρυτανείῳ than by the vulture and the Caucasus. For a decree conferring upon some person (the name is lost) a perpetual σίτησις ἐν Πρυτανείῳ, a perpetual προεδρία at the games, and the right of placing his statue in any part of the Agora except beside the statues of Harmodius and Aristoge-

HIER. Canst thou tutor the crab to advance straight forward? thou canst not.

TRYG. Wilt thou dine any more in the Hall of Assembly? thou wilt not;
No, nor ever again shall thy cheating knavery prosper.

HIER. Thou wilt never be able to smooth the spines of the hedgehog.

TRYG. Wilt thou never desist bamboozling the people of Athens?

HIER. Say, what oracle taught you to burn the thighs of the victim?

TRYG. This, the wisest and best, delivered by Homer the poet:

*When they had driven afar the detestable cloud of the battle,
Then they established Peace, and welcomed her back with oblations,
Duly the thighs they burned, and ate the tripe and the inwards,
Then poured out the libations; and I was the guide and the leader;*

ton, see Wordsworth's *Athens and Attica*, chap. xiv. The Scholiast tells us that this honour was granted to the soothsayer Lampon, and no doubt he very much enjoyed it, if the account given in *Athenaeus* viii. 33 of his gormandizing propensities be correct. And probably he was not the only member of his craft who found his harvest in these times of public anxiety and suspense, and therefore of public superstition.

1085. ἐπὶ τῷ παχθέντι] ἐπὶ τῷ γενέσθαι τὴν εἰρήνην.—Scholiast. *after what has occurred.* So ἐπὶ τοῖσδε τοῖς πεπραγμένοις, *Aesch. Persae* 529.

1090. ὥς οἱ μὲν] These verses are extemporized by Trygaeus in imitation of the Homeric style and phraseology. Brunck, Dindorf, and Richter refer to *Iliad* i. 464, xvi. 301, xvii. 243; *Od.* vi. 261, vii. 137; for sundry of the expressions and sentences here strung together. <The phrase νέφος ἀνωσάμενοι, or its equivalent, is found in other writers. In *Hdt.* viii. 109 Themistocles, dissuading the Athenians from intercepting Xerxes at

the Hellespont, enlarges on the good fortune the Hellenes had experienced νέφος τοσοῦτο ἀνθρώπων ἀνωσάμενοι. Plutarch may have had these passages in his mind when he speaks of Marius telling his soldiers that they were to do battle with the Cimbri and Teutones, not to gain honour and glory for themselves, but ὅπως νέφος τοσοῦτον πολέμου καὶ σκηπτὸν ὥσάμενοι διασώσουσι τὴν Ἰταλίαν, *Marius*, chap. 16.> The phrase ἐγὼ δ' ὁδὸν ἡγεμόνευον is repeated by Theocritus xi. 27. The κόθων was a drinking-cup, much used in the Lacedaemonian armies; its interior surface seems to have been broken by sundry ridges, ἄμβωνας, and it was found that, when the soldiers on campaigns were reduced to drink muddy water, these ridges arrested the sediment, and only the clearer water passed over to the drinker's lips. Such, at least, I take to be the meaning of the description given of this cup by Critias in a passage of his Lacedaemonian Republic, cited both by Plutarch, *Lycurgus*, chap. 9, and by *Athenaeus*, xi. 66.

- χρησμολόγῳ δ' οὐδείς ἐδίδου κώθωνα φαεινόν.”
- IE. οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. 1095
- TP. ἀλλ' ὁ σοφός τοι νῆ Δί' "Ομηρος δεξιὸν εἶπεν·
 “ ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,
 ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος.”
- IE. φράζεο δὴ, μή πῶς σε δόλῳ φρένας ἐξαπατήσας
 ἱκτίνος μάρψῃ. TP. τουτὶ μέντοι σὺ φυλάττου, 1100
 ὥς οὗτος φοβερὸς τοῖς σπλάγχχνοις ἐστὶν ὁ χρησμός.
 ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχχνων φέρε δευρί.
- IE. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ 'μαντῶ βαλανεύσω.
- TP. σπονδὴ σπονδὴ.
- IE. ἔγχει δὴ κἀμοὶ καὶ σπλάγχχνων μοῖραν ὄρεξον. 1105
- TP. ἀλλ' οὐπω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν·
 ἀλλὰ τόδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.
 ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.
- IE. πρόσφερε τὴν γλῶτταν. TP. σὺ δὲ τὴν σαντοῦ γ' ἀπένεγκον.
- IE. σπονδὴ. TP. καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θάττον. 1110
- IE. οὐδείς προσδώσει μοι σπλάγχχνων; TP. οὐ γὰρ οἶόν τε
 ἡμῖν προσδιδόναι, πρίν κεν λύκος οἶν ὕμεναιοῖ.

1095. Σίβυλλα] It is unnecessary here to discuss the various theories which have been advanced respecting the origin, the history, the books, of the Sibyls; but I may mention Max Müller's conjecture that Sibylla is derived from *sabius*, a supposed Italian form of *sapiens*, and so merely means a wise woman.—Lectures on the Science of Language, p. 95, note. (Both Bakis and the Sibyl are mentioned in the Knights; and both are bracketed together as *χρησμοφοῖ* in the Theages of Plato, chap. 5 (p. 124 D), and are discussed in the thirty-fifth chapter of Aelian's V. H. Book XII, where much learning will be found

collected in the notes of Kuhn and Perizonius.)

1097. ἀφρήτωρ] This and the following line are cited from Iliad ix, 63.

1100. ἱκτίνος μάρψῃ] The oracle leaves in uncertainty the object of the kite's swoop; but the language naturally pointed to the σπλάγχχνα (see Birds 892), and Trygaeus alarmed at this, and by the hungry glances which Hierocles is casting at the meat, cautions the servant to be on his guard; lest Hierocles himself should be preparing to play the part of the symbolical kite. (The carrying off of sacrificial meats by kites was so common a practice, that Aristotle (De

None to the soothsayer gave the shining beautiful goblet.

HIER. Nothing I know of these : these did not come from the Sibyl.

TRYG. Nay, but wisely and well spake Homer the excellent poet :
*Tribeless, lawless, and hearthless is he that delighteth in bloodshed,
Bloodshed of kith and kin, heart-sickening, horrible, hateful !*

HIER. Take thou heed, or a kite, by a trick thy attention beguiling,
Down with a swoop may pounce.

TRYG. (*To the servant.*) Ah ! take heed really and truly.

That's an alarming hint : it bodes no good to the inwards.
Pour the libation in, and hand me a piece of the inwards.

HIER. Nay, but if such is the plan, I too for myself will be cater.

TRYG. Pour libation ! pour libation !

HIER. Pour it in also for me, and reach me a share of the inwards.

TRYG. That is far from the mind of the Ever-blessed Immortals.
Yea, for before that hour—*you go, we'll pour the libation.*
Holy and reverend Peace, abide with thy servants for ever.

HIER. Now, fetch hither the tongue.

TRYG. You, take yours off I'd advise you.

HIER. Pour the libation in. TRYG. Take that to assist the libation.

HIER. What ! will none of you give me some meat ?

TRYG. 'Tis strictly forbidden.

You no inwards can have till the wolf and the lamb be united.

Mirabilibus, chap. 123), Pausanias (v. 14. 1) and Aelian (N. A. ii. 47) all mention it as a remarkable fact, that it was never known to occur at the altar of Zeus in Olympia. In Lucian's Timon, 54, a gluttonous philosopher is described as *προαρπάζων ὥσπερ ἰκτίνος τὰ ὄψα.*)

1103. *βαλανεύσω*] [*I will attend to my own wants*; literally, I will be my own bathman. *διακονήσω, ὑπουργήσω.*—Scho-liast. *ἐμαντῶ βαλανεύσω παροιμία, οἰονεὶ ἐμαντῶ διακονήσω. λέγεται δὲ ὅταν ὁ βαλα-*

*νεὺς νοθρεύηται, καὶ ἑαυτῷ τις λαμβάνῃ τὴν ἀρύταιναν καὶ διακονῇ ἢ ἀπὸ τῶν τὰς βαλάνου-
ρους ἐγκρυβόντων εἰς πῦρ.*—Zenobius iii. 58; Gaisford's Paroemiogr. p. 292.)

1106. *ἀλλ' οὐπω τοῦτ' ἐστὶ φίλον*] Here and in several of the subsequent lines Trygaeus is retorting upon the sooth-sayer his own oracular utterances.

1110. *ταυτὶ λαβὲ θάττον*] These words, I think, are addressed to Hierocles, Trygaeus at the same time flinging at him some of the refuse.

- IE. ναὶ πρὸς τῶν γονάτων. TP. ἄλλως, ὦ τᾶν, ἱκετεύεις·
οὐ γὰρ ποιήσεις λείον τὸν τραχὺν ἐχθίνον.
ἄγε δῆ, θεαταὶ, δεῦρο συσπλαγχνεύετε 1115
μετὰ νῶν. IE. τί δὴ 'γώ; TP. τὴν Σίβυλλαν ἔσθιε.
- IE. οὐ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,
ἀλλ' ἀρπάσομαι σφῶν αὐτά· κεῖται δ' ἐν μέσφ.
- TP. ὦ παῖε παῖε τὸν Βάκιν. IE. μαρτύρομαι.
- TP. κᾶγωγ', ὅτι τένθης εἶ σὺ κάλαζ' ὃν ἀνῆρ. 1120
παῖ αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα.
- OI. σὺ μὲν οὖν· ἐγὼ δὲ τουτονὶ τῶν κωδίων,
ἀλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολβιῶ.
οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;
ἦκουσας; ὁ κόραξ οἶος ἦλθ' ἐξ Ὠρεοῦ. 1125

1118. ἀρπάσομαι] The Scholiast says that there was here a stage direction, *παρεπιγραφή*· ταῦτα γὰρ εἰπὼν χλευάζει, καὶ ἀναιδῶς ἀρπάζει. καὶ ἐπιδραμόντες κατέλαβον καὶ ἐτύπησαν.

1121. ἐπέχων] (*keeping on at it*. ἤλεγχεν ἂν ἐπέχων καὶ οὐκ ἀνιεί. —Plato, Theaetetus, chap. 19 (p. 165 D). ἐπείχε κρούων (*kept knocking*) Eccl. 317. Both these passages have been already quoted by Dr. Blaydes. The words παῖε τῷ ξύλῳ must be taken together. They are of constant occurrence. Cf. Wasps 458. In Lucian's Piscator, the dead philosophers, having obtained a day's leave of absence, ascend to the upper world for the purpose of punishing Lucian who had, they con-

sider, libelled them in his Vitarum Auctio (the sale by auction of the various philosophic systems), and Socrates opens the ball by exclaiming βάλλε βάλλε τὸν κατάρατον τοῖς ἀφθόνοις λίθοις· παῖε τοῖς ξύλοις τὸν ἀλιτήριον· καὶ σὺ, ὦ Πλάτων, βάλλε, καὶ σὺ ὦ Χρύσιππε, καὶ σὺ, § 1. So in § 32 of the same dialogue παίων τοῖς ξύλοις, and § 44 τοῖς ξύλοις παίετε. So ξύλοις παίοντες, Longus, Pastorals ii. 12. ξύλοις ἔπαιον, Eusebius, H. E. viii. 10. 4.)

1122. κωδίων] The skin of the victim was the perquisite of the priest. Compare Thesm. 758, where Mnesilochus insultingly gives back to his feminine adversary her empty wine-skin, after having drained its contents :

MN. τουτὶ τὸ δέρμα τῆς ἱερείας γίγνεται.

ΓΥ. τί τῆς ἱερείας γίγνεται; MN. τουτὶ λαβέ.

MN. This skin, fair priestess, is *your* perquisite.

WOMAN. What is my perquisite? MN. This skin, fair priestess.

Hierocles appears to have been clad in an abundance of these perquisites.

[Van Leeuwen supposes the τουτονὶ in this line to be an attendant of Hierocles

HIER. Do, by your knees I beseech.

TRYG. But fruitless are all your beseechings.

Thou wilt never be able to smooth the spines of the hedgehog.

Come now, spectators, won't you share the mess

Along with us? HIER. And I?

TRYG. You? eat your Sibyl.

HIER. No, by the Earth, you two shan't feast alone!

I'll snatch a piece away: 'tis all in common.

TRYG. Strike Bakis, strike! HIER. I call them all to witness—

TRYG. And so do I, that you're a rogue and glutton.

Lay on him with the stick: strike, strike the rascal!

SERV. You manage that, while I peel off the skins

Which he has gathered by his cozening tricks.

Now, sacrificer, off with all your skins.

What, won't you? here's a crow from Oreus town!

who is carrying off surreptitiously sheepskins belonging to Trygaeus or his servant; a strange idea, which though at first sight rather attractive, cannot possibly be right. The *χρησμολόγος* in the Birds has no attendant, nor is it likely that the *χρησμολόγος* in the Peace would have one. His entrance is announced (supra 1043-51) in terms which seem to negative the idea that two persons were approaching; and his exit also (infra 1126) is that of a single individual. So, two lines below, the bearer of the skins is addressed as *ὁ θυπόλες*, an appellation which can be appropriate only to Hierocles. Nor again is there any reason to suppose that either Trygaeus or his servant had any sheepskins on the stage.)

1125. *κόραξ*] Can the speaker be in-

tending to compare Hierocles denuded of the skins to the crow (for the fable is told of the crow as well as of the daw) stripped of its borrowed plumes? *Moveat cornicula risum Furtivis nudata coloribus* (Hor. Ep. i. 3. 19). Or is he merely alluding, as the Scholiast suggests (*κόρακα εἶπεν ἐπειδὴ ἤρπαξεν*) to the rapacity of the soothsayer, who is still clutching after the *σπλάγχνα*, not heeding, and as though not hearing (*ἤκουσας*), the servant's objurgations? Elymnium is said to have been the name of some small place in the neighbourhood of Oreus. With these words Trygaeus and the servant leave the stage, driving Hierocles before them. (Perhaps a better explanation of this line is that offered by Dr. Verrall in Mr. Sharpley's edition, "'There's the crow as he came

οὐκ ἀποπετήσει θάπτον εἰς Ἑλύμνιον ;

ΧΟ.

ἤδομαί γ', ἤδομαι
κράνους ἀπηλλαγμένος
τυροῦ τε καὶ κρομμύων.
οὐ γὰρ φιληδῶ μάχαις, 1130
ἀλλὰ πρὸς πῦρ διέλ-
κων μετ' ἀνδρῶν ἐταί-
ρων φίλων, ἐκκέας
τῶν ξύλων ἄττ' ἂν ἦ
δανότατα τοῦ θέρους
ἐκπεπρεμισμένων, 1135
κάνθρακίζων τοῦρεβίνθου,
τὴν τε φηγὸν ἐμπυρεύων,
χᾶμα τὴν Θράτταν κυνῶν,
τῆς γυναικὸς λουμένης.

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη ὄσπαρμένα, 1140

from Oreus', that is, naked, or nearly so." Only, one would have thought, had that been his meaning, he would have discarded the unnecessary ἤκουσας and written ὁρᾶτε τὸν κόρακ'. κόραξ of course really means a raven, not a crow.)

1127. ΧΟΡΟΣ] We have here, together with a new strophe and antistrophe, the epirrhema and antepirrhema which were omitted in the regular Parabasis of the Play ; see note on 729 supr. (The strophe and antistrophe consist each of fourteen lines, the first ten cretic, the last four trochaic. The second, third, and fourth lines have a monosyllabic base. There is but one paeon in each system, viz. the first foot of the ninth line. They are both pleasant little Idylls on the joys of a country life as contrasted

with battles and warfare.)

1129. τυροῦ τε καὶ κρομμύων] These were part of the soldiers' victuals. See supr. 368, 529 ; Ach. 550, 1099 ; Knights 600, &c.

1131. διέλκων] *drinking in friendly competition*. The Scholiasts give two interpretations of this word : συμπίνων and διάγων. The former is universally adopted, and is undoubtedly right, for the description of a party sitting round the fire, roasting ἐρέβινθοι (chickpease) and φηγοὶ (which, if not actually chestnuts, *fagus castanea*, were certainly fruit of that class), would be very incomplete without some allusion to the wine-cup. Thus, Xenophanes of Colophon, cited by Athenaeus in his chapter on ἐρέβινθοι (ii. 44) says

Back to Elymnium ! flutter off : shoo ! shoo !

CHOR.

What a pleasure, what a treasure,
 What a great delight to me,
 From the cheese and from the onions
 And the helmet to be free.
 For I can't enjoy a battle,
 But I love to pass my days
 With my wine and boon companions
 Round the merry merry blaze,
 When the logs are dry and seasoned,
 And the fire is burning bright,
 And I roast the pease and chestnuts
 In the embers all alight,
 —Flirting too with Thratta
 When my wife is out of sight.

(EPIRHEMA.) Ah, there's nothing half so sweet as when the seed is in the ground,

πᾶρ πυρὶ χρὴ τοιαῦτα λέγειν, χειμῶνος ἐν ὥρῃ,
 ἐν κλίνῃ μαλακῇ κατακείμενον, ἔμπλεον ὄντα,
 πίνοντα γλυκὺν οἶνον, ὑποτρῶγοντ' ἐρεβίνθους.

So also Theocritus, Id. vii. 66, and Plato, Rep. ii. 372 C Τραγήματα παραθήσομεν αὐτοῖς τῶν τε σύκων καὶ ἐρεβίνθων καὶ κυάμων, καὶ μύρτα καὶ φηγούς σποδιοῦσι πρὸς τὸ πῦρ, μετρίως ὑποπίνοντες, though the use of the word τραγήματα there shows that the ἐρεβίνθοι were to be eaten fresh, not dry and roasted ; see Phaenias apud Athenaeum ubi supr.

1135. ἐκπεπρεμισμένων] *[having kindled such of the firelogs as are driest from the summer-heat. ξύλα ἐκπεπρεμισμένα are logs, stumps for firewood, like the πρέμνα and στελέχη of the Lysistrata. See the Commentary on line 267 of that Comedy. The expression δανότατα τοῦ*

θέρους is explained by the Scholiast to mean ξηρότατα τῷ θέρει.]

1136. κἀνθρακίζων τοῦρεβίνθου] *[pushing (a part of) the chickpease into the red-hot embers. As to the ἐρεβίνθος see the Commentary on Ach. 801. The use of the genitive here implies that the guest retained hold of a part of the pod. The phraseology, common everywhere, is nowhere more common than in this second Parabasis ; τῶν τε πυρῶν τῶν τε σύκων, 1145 ; μυρρίνας τῶν καρπίμων, 1154 ; τοῦ θύμου τρίβων, 1169.] Thratta is in Aristophanes the common name for a maidservant ; a nomen gentile, like Syra below.*

τὸν θεὸν δ' ἐπιφρακάξειν, καὶ τιν' εἰπεῖν γείτονα,
 "εἰπέ μοι, τί τηνικαῦτα δρῶμεν, ὦ Κωμαρχίδη;"
 "ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.
 ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,
 τῶν τε πυρῶν μῖξον αὐτοῖς, τῶν τε σύκων ἕξελε, 1145
 τὸν τε Μανῆν ἢ Σύρα βωστροησάτω 'κ τοῦ χωρίου.
 οὐ γὰρ οἶόν τ' ἐστὶ πάντως οἶναρίζειν τήμερον
 οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον·
 κάξ' ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὰ σπίνω·
 ἦν δὲ καὶ πνὸς τις ἔνδον καὶ λαγῶα τέτταρα, 1150
 εἴ τι μὴ 'ξήνεγκεν αὐτῶν ἢ γαλῇ τῆς ἐσπέρας·
 ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἅττα κάκυδοιδόπα·
 ὦν ἐνεγκ', ὦ παῖ, τρί' ἡμῖν, ἐν δὲ δοῦναι τῷ πατρί·
 μυρρίνας τ' αἵτησον ἐξ Αἰσχινάδου τῶν καρπίμων·

1142. Κωμαρχίδη] Comarchides is a fit name for the Coryphaeus here, whether it means a leader of the revels (from *kōmos*) or a village magnate (from *κώμη*). <It is the name of a rustic letter-writer in Aelian (Ep. 2) and Alciphron (iii. 73).> So Κωμίας is used in Wasps 230, and there also in connexion with Charinades. <The neighbour's speech appears to end with this line, and the rest of the Epirrhema to be the reply of the Coryphaeus.>

1147. οἶναρίζειν] <The leaves of the vine were called οἶναρα; and οἶναρίζειν means to *prune the vine* by stripping off the superfluous leaves which would keep the sun's ripening influence from the grapes. The Scholiast explains τυντλάζειν by *πηλοπατεῖν*· *τύντλος γὰρ ὁ πηλός. ἢ ἀντὶ τοῦ βωλοκοπέειν. παρδακὸν δὲ δινυρον.*>

1149. σπίνω] [*siskins*. See Introduction to Birds, p. xliv.]

1150. πνὸς] is the cow's first milk after calving, called by the Latins *colostrum*, which Pliny, xxviii. 33, defines to be "prima a partu spongiosa densitas lactis," where see Harduin's note. Martial, xiii. 38, says, "De primo matrum lacte colostrum damus."—λαγῶα λέγεται κρέα says Trypho apud Athenaeum, ix. 62, on which Casaubon remarks, "Quemadmodum κρέα aut κρεάδια dicebant τρία vel τέτταρα pro frustis carniū tribus aut quatuor, sic et λαγῶα similiter." τὰ λαγῶα οὕτως ἔλεγον, οὐ προστιθέντες τὰ κρέα, Herodian, "Philetærus." Beestings and hare are mentioned together in Wasps 709, where to live ἐν πᾶσι λαγῶοις καὶ στεφάνοις παντοδαποῖς καὶ πνῶ καὶ πυριάτῃ is held up as a tempting picture of luxury and good cheer. <On the γαλῇ see the Commentary on Ach. 255.>

1154. μυρρίνας] There were many purposes for which the myrtle would be

God a gracious rain is sending, and a neighbour saunters round.
 'O Comarchides!' he hails me: "how shall we enjoy the hours?"
*"Drinking seems to suit my fancy, what with these benignant showers.
 Therefore let three quarts, my mistress, of your kidney-beans be fried,
 Mix them nicely up with barley, and your choicest figs provide;
 Syra run and shout to Manes, call him in without delay,
 'Tis no time to stand and dawdle pruning out the vines to-day,
 Nor to break the clods about them, now the ground is soaking through.
 Bring me out from home the fieldfare, bring me out the siskins two,
 Then there ought to be some beestings, four good plates of hare beside
 (Hah! unless the cat purloined them yesterday at eventide;
 Something scuffled in the pantry, something made a noise and fuss);
 If you find them, one's for father, bring the other three to us.
 Ask Aeschinades to send us myrtle branches green and strong;*

required at a convivial entertainment. A myrtle branch was the badge of minstrelsy, passed to each guest as his turn arrived to sing (Plutarch, Sympos. i. 4. 8; see Clouds 1364, and Dicæarchus quoted by the Scholiast there). Myrtle-wreaths, too, were worn by the revellers themselves (Eurip. Alcestis 759); and it would seem that the very couches were sometimes strewn with myrtle; thus Plato, Rep. ii. 12 (p. 372 B) κατακλινέντες ἐπὶ στιβάδων ἐστρωμένων μίλακι τε καὶ μυρρίναις ἐπιπίνοντες τοῦ οἴνου, and Heliodorus iv. 16 στιβάδος ἦν μυρρίναι καὶ δάφναι τοῖς ξένοις ἐστρώκεσαν. Moreover a thrush has just been ordered (1149 supr.), and that thrushes when served up for the table were garnished with myrtle may, perhaps, be gathered from the lines of Pherecrates quoted at 1197 inf. With respect to the epithet καρπίμων, "myrtles of the fruitful kind," it must be remembered that the fruit of

the myrtle was formerly applied to a great variety of culinary and medicinal uses. See Pliny, Nat. Hist. xiv. 19, xv. 7, 35-8, xxiii. 81-3. Columella (xii. 38) gives some very precise recipes for the manufacture of myrtle wine, some species of which are highly recommended by Pliny as a wholesome beverage, very grateful to invalids, and one "which cheers but not inebriates." Useful oils were extracted from the myrtle: its leaves and berries were alike esteemed for their healing properties; and, before the introduction of pepper, it was in common use as a condiment. Myrtle-berries, too, seem to have been ordinarily eaten as a fruit. Athenaeus, more than once, quotes comic fragments in which *μύρτα* are enumerated among other dainties (ii. 39, iii. 7, xiv. 67, 68); and one Athenian was said to live on nothing else, Id. (ii. 21). See also the passage cited from Plato on 1131 supr. and

χάμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω,
 ὡς ἂν ἐμπίῃ μεθ' ἡμῶν,
 εὖ ποιούντος κῶφελοῦντος
 τοῦ θεοῦ τάρώματα." 1155

Ἑνίκ' ἂν δ' ἀχέτας
 ᾄδῃ τὸν ἡδὺν νόμον,
 διασκοπῶν ἥδομαι 1160

τὰς Λημνίας ἀμπέλους,
 εἰ πεπαίνουσιν ἥ-
 δη· τὸ γὰρ φῖτυ πρῶ-
 ον φύσει· τὸν τε φή- 1165

ληχ' ὀρῶν οἰδάνοντ'·
 εἶθ' ὀπότεαν ἦ πέπων,
 ἐσθίω καπέχω,
 χάμα φήμ', "Ἐρραι φίλαι." καὶ
 τοῦ θύμου τρίβων κυκῶμαι·
 κᾶτα γίγνομαι παχὺς 1170
 τηνικαῦτα τοῦ θέρου

μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,
 τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξείαν πάνν,

cf. *supr.* 575. And it appears that "the fruit of the myrtle is eaten by the modern, as it was by the ancient, Athenians."—Dr. Daubeny, "Trees of the Ancients," p. 94.

1159. ἀχέτας] ὁ ἡχέτης, the *Chirrupper*, the Doric name for the *τέρτιξ*, the *cicala*. See the First Additional Note to the Birds, p. 234 of that Comedy.

1164. τὸ γὰρ φῖτυ πρῶον] [*For the plant* (that is, the Lemnian vine) *is an early ripener*. The Scholiast quotes from

an unnamed Play of Sophocles οὗτ' ἄλλο φῖτυ πρῶον, a passage which Aristophanes may be imitating here. Lemnian wine was famous in very early times; νῆες δ' ἐκ Λήμνοιο παρέστασαν οἶνον ἄγουσαι | πολλοί. *Iliad* vii. 467.)

1166. φήληχ'] [*a fig*. ἐπὶ τοῦ ὠμοῦ σύκου κέχρηται, εἰπὼν οἰδαίνοντα· οἰδαίνεται γὰρ ὅτε ἄρχεται πεπαινεσθαι.—Scholiast.]

1168. ἐσθίω καπέχω] [*eat and keep on at it*. The words are equivalent to ἐσθίω ἐπέχων καὶ οὐκ ἀνιείς; see *supra* 1121

Bid Charinades attend us, shouting as you pass along.

Then we'll sit and drink together,

God the while refreshing, blessing

All the labour of our hands."

(ANTISTROPHE.)

O to watch the grape of Lemnos

Swelling out its purple skin,

When the merry little warblings

Of the Chirruper begin ;

For the Lemnian ripens early.

And I watch the juicy fig

Till at last I pick and eat it

When it hangeth soft and big ;

And I bless the friendly seasons

Which have made a fruit so prime,

And I mix a pleasant mixture,

Grating in a lot of thyme,

—Growing fat and hearty

In the genial summer clime.

(ANTEPIRRHEMA.) This is better than a Captain hated of the Gods to see,
Triple-crested, scarlet-vested, scarlet bright as bright can be.

and the note there.)

1172. *ταξίαρχον*] (The *ταξίαρχος* was the commander of the infantry brigade contributed to the Athenian army by the tribe to which he belonged, and forming of course one-tenth part of the entire body of hoplites. See supra 444. Ach. 569, Birds 353, Thesm. 833, and the Commentary on the Birds. This particular taxiarch, in order to assume a more terrifying appearance, wears triple plumes such as those which nodded over Lamachus's helmet in the Achar-

nians, and is clad in the brightest scarlet uniform. Compare what the Scholiast says of Peisander, supra 395. The *φοινικίς*, though the special uniform of the Spartan troops (Ach. 320 and the Commentary there), was by no means confined to them; it was worn by civilians as well as by soldiers of all nations. Pollux (vii. 55) includes it in his list of garments commonly worn by men. All Cyrus's Ten Thousand Greeks were clad in *χιτώνας φοινικοῦς*, says Xenophon, Anabasis i. 2. 16.)

ἦν ἐκείνός φησιν εἶναι βάμμα Σαρδιανικόν·
 ἦν δέ που δέη μάχεσθ' ἔχοντα τὴν φοινικίδα, 1175
 τηνικαυτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν·
 κᾶτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρῶν .
 τοὺς λόφους σείων· ἐγὼ δ' ἔστηκα λινοπτῶμενος.
 ἡνίκ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετὰ,
 τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω 1180
 ἐξαλείφοντες δις ἢ τρίς. αὔριον δ' ἔσθ' ἡ ἕξοδος·
 τῷ δὲ σιτί' οὐκ ἑώνητ'· οὐ γὰρ ᾗδειν ἐξιών·
 εἶτα προστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίωνος,

1174. βάμμα Σαρδιανικόν] διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί, says the Scholiast. The expression βάμμα Σαρδιανικόν is also found in Acharnians 112, where Paulmier refers to Pliny's statement (N. H.

vii. 57) that the art of wool-dyeing was invented by the Lydians in Sardis ; and Kuster adds a fragment of Plato Comicus from Athenaeus ii. 30 :

κᾶτ' ἐν κλίvais ἐλεφαντόποσιν καὶ στρώμασι πορφυροβάπτοι
 κὰν φοινικίσιν Σαρδιαναῖσιν κοσμησάμενοι κατὰκείται.

(Achilles Tatius (i. 4), giving an inventory of a maiden's charms, says λευκὴ παρειά· τὸ λευκὸν εἰς μέσον ἐφουρίσσετο καὶ ἐμμεῖτο πορφύραν ὅταν εἰς τὸν ἐλέφαντα Λυδίῃ βάπτει γυνή.) Nothing is known of any Cyzicenedye; and Brunck has introduced into his text Markland's conjecture of χεζικηνικόν, with which compare Birds 68. But though, perhaps, the epithet Κυζικηνικόν was selected as a play upon some derivative of χέζω, yet its more direct reference seems to be to the character of the Cyzicenes, who, according to the Scholiast, ἐπὶ δειλία καὶ θηλύτητι ἐκωμφοῦντο.

1177. ξουθὸς ἱππαλεκτρῶν] This unlucky phrase, upon which the comic writers fastened with such zest (ὄν ἀεὶ κωμφοῦσιν, Scholiast) was introduced by Aeschylus in his Play of the Myrmidons

(see the Scholiast here, and at Birds 800), as a description of a naval ensign ; he explains it himself in Frogs 933 σημείον ἐν ταῖς ναυσὶν, ὁμαθέστατ', ἐνεγέγραπτο.

1178. ἐγὼ δ' ἔστηκα λινοπτῶμενος] This sentence, I imagine, is a quotation, or parody, of some passage unknown : possibly the one from which Suidas extracts the word λινοπτωμένη, explaining it by λινὸν ἀλιέως ψυχόμενον ἐποπτεύουσα. Pollux v, Segm. 17, enumerates the λινόπτης amongst the attendants of the chase, and the metaphor may be drawn from, either the birdcatcher at his nets, the hunter at his toils, or the fisher at his line, wasting the day in fruitless expectation, while the prey he is watching is escaping unharmed.

1180. ἐγγράφοντες — ἐξαλείφοντες]

'Tis, he says, true Sardian tincture, which they warrant not to run;
 But if e'er it gets to fighting, though his scarlet coat be on,
 He himself becomes as pallid as the palest Cyzicene,
 Running like a tawny cockhorse, he's the first to quit the scene;
 Shake and quake his crests above him : I stood gaping while he flew.
 Ah, but when at home they're stationed, things that can't be borne they do,
 Making up the lists unfairly, striking out and putting down
 Names at random. 'Tis to-morrow that the soldiers leave the town;
 One poor wretch has bought no victuals, for he knew not he must go
 Till he on Pandion's statue spied the list and found 'twas so,

Meaning that they tampered with the special muster-roll, *κατάλογος* (of soldiers "wanted at the camp with three days' rations," see *supr.* 312, for an immediate expedition), by striking out names which ought to have been there, and substituting others which ought to have been omitted. The same complaint is made Knights 1369. Lysias (*adv. Nicomachus* 3) says that Nicomachus for bribes *τοὺς μὲν ἐνέγραφε τοὺς δὲ ἐξήλειπεν*. The words *ἐξαλείφειν* and *ἐγγράφειν* are similarly contrasted by Plato, *Rep.* vi. 501 C, (and by St. Chrysostom in his thirtieth Homily on St. Matthew (p. 355 A), where he says that in moulding the immortal souls committed to our charge we should spare no trouble, nor shrink from going over the same ground again and again and again. "See you not," he asks, "how much and how often painters are rubbing out and writing in, *πόσα ἐξαλείφουσι, πόσα παρεγγράφουσι*, and that merely to improve the picture? And shall we take less trouble than they?" See *Id.* Hom. xi (p. 158 C-E), Hom. xli (p. 450 C).) And *ἐγγράφειν* is used in precisely the

same way in the much discussed lines of Aeschylus, *Choephoroe* 685, 686:

*νῦν δ' ἤπερ ἐν δόμοισι βαρκείας καλῆς
 ἰατρὸς ἐλπὶς ἦν παρούσαν ἐγγράφει.*

where, as I venture to think, every expositor without exception has gone wrong, from not observing that *παρούσαν* refers to the Family Curse to which the whole speech is addressed. The death of Orestes proves that the *Ἀρὰ* is still present at its post, still engaged on active service.

1183. *Πανδίωνος*] The ten Athenian tribes were named after ten ancient heroes, the *ἑπώνυμοι*, whose statues were erected in the Agora, at no great distance from the Prytaneum. They were still standing when Pausanias visited Athens, and he gives a detailed account of them (i, chap. 5), doubting, however, which Pandion it was that gave his name to the tribe Pandionis. That the proposer of a new law was bound previously to exhibit it on notice boards, *ἐν σανίσιν*, placed before the Eponymi, is plain from Demosth. in

εἶδεν αὐτὸν, κάπορῶν θεῖ τῷ κακῷ βλέπων ὀπὸν.
 ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ ἄστεως 1185
 ἦττον, οἱ θεοῖσιν οὔτοι κἀνδράσιν ριψάσπιδες.
 ὦν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἣν θεὸς θέλη.
 πολλὰ γὰρ δὴ μ' ἠδίκησαν,
 ὄντες οἴκοι μὲν λέοντες,
 ἐν μάχῃ δ' ἀλώπεκες. 1190

TP. ἰὸν ἰού.

ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους.
 ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί·
 πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι.
 ἔπειτ' ἐπιφόρει τοὺς ἀμύλους καὶ τὰς κίχλας 1195
 καὶ τῶν λαγῶν πολλὰ καὶ τοὺς κολλάβους.

ΔΡ. ποῦ ποῦ Τρυγαῖός ἐστιν ; TP. ἀναβράττω κίχλας.

Timocr. 707, and Aeschines in Ctesiph. p. 59. <It was here that the charge of λιποταξίου brought against Demosthenes was affixed, Dem. v. Meid. 132 (pp. 547, 548).> See also the passages referred to in Alberti's note to Hesychius, sub voc. Ἐπώνυμοι. And here, too, were suspended, in times of war, the special muster-rolls of soldiers called out for immediate service, the list for each tribe being probably affixed to its own Eponymus. See Aeschines, de F.L. 179 (p. 50). Florent Chretien remarks that Pandionis was the tribe to which Aristophanes himself belonged. <See the Greek Life of the Poet at the commencement of Vol. I.>

1184. ὀπὸν] <ὀπός is the milky sap (succus lacteus) of the fig-tree, which is very acid, and is used for curdling milk.

"Fici succus lacteus aceti naturam habet, itaque coaguli modo lac contrahit," Pliny xxiii. 63. See the Commentary on Wasps 353. βλέπειν ὀπὸν is to have a wry or acid look.>

1186. ριψάσπιδες] <The word expected was ἐχθροί, but the Chorus change it to ριψάσπιδες as a compliment to Cleonymus, and any others in the like situation.>

1192. ὅσον τὸ χρῆμ'] <The close of the second Parabasis finds Trygaeus in the midst of his preparations for the marriage feast (γάμους, Birds 1689), which has been forgotten since line 870. ὅσον τὸ χρῆμ', without a genitive, is used here, as in Thesm. 281, to describe an approaching crowd. It is extraordinary that any should have supposed the first course to be over and the second to be now in preparation. The guests would

Reading there his name inserted ; off he scuds with aspect wry.
 This is how they treat the farmers, but the burghers certainly
 Somewhat better : godless wretches, rogues with neither shame nor—shield,
 Who one day, if God be willing, strict accounts to me shall yield.

For they've wronged me much and sorely :
 Very lions in the city,
 Very foxes in the fight.

TRYG.

Hillo ! Hillo !

What lots are coming to the wedding supper !
 Here, take this crest and wipe the tables down,
 I've no more use for that, at all events.
 And now serve up the thrushes and the cates,
 And the hot rolls, and quantities of hare.

SICKLE-MAKER. Where, where's Trygaeus ? TRYG. Stewing thrushes here.

not be arriving, nor Trygaeus stewing thrushes, when the banquet was half over.)

1193. *ταυτή*] Giving him a military crest. See 1218 *infra*. The Scholiast mentions that there was a stage direction to that effect. <Herwerden, I know not why, takes it to be a *φουρικis*, but that was not confined to soldiers or to times of war. See on 1172 *supra*. It would still be serviceable in times of peace.>

1195. *ἀμύλους*] <These were cakes made of wheat not ground, but steeped in water and squeezed into a sort of pulp. *κόλλαβοι* were small white rolls. See the

Commentary on Ach. 1092, Frogs 507. However before the banquet begins Trygaeus has to receive two groups of traders, the first group consisting of a maker of sickles, and a maker of casks. The former addresses Trygaeus in almost the same words, *ὅσ' ἡμᾶς τὰγαθὰ δέδρακας*, as those with which Demus expresses his gratitude to the Sausage-seller, Knights 1336.>

1197. *ἀναβράττω κίχλας*] This seems to have been the favourite mode of cooking thrushes. Pherecrates apud Athen. vi. 97, speaks of a country flowing *κίχλαις ἀναβράστοις*, and in the previous chapter the same poet is quoted as saying

*ὅπταί κίχλαι δ' ἐπὶ τοῖσδ' ἀνάβραστ' ἡρτυμέναι
 περὶ τὸ στόμ' ἐπέτοντ' ἀντιβολοῦσαι καταπιεῖν,
 ὑπὸ μυρρίναισι κἀνεμῶνας κεχυμέναι.*

See also Frogs 510. Thrushes were highly prized for the dinner-table, among

both Greeks and Romans ; and connoisseurs could at once detect from the

- ΔΡ. ὦ φίλτατ', ὦ Τρυγαί', ὅσ' ἡμᾶς τάγαθὰ
 δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ
 οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου, 1200
 νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ·
 ὁδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.
 ἀλλ', ὦ Τρυγαίε, τῶν δρεπάνων τε λάμβανε
 καὶ τῶνδ' ὅ τι βούλει προῖκα· καὶ ταυτὶ δέχου.
 ἀφ' ὧν γὰρ ἀπεδόμεσθα κάκερδάναμεν 1205
 τὰ δῶρα ταυτί σοι φέρομεν ἐς τοὺς γάμους.
- ΤΡ. ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταῦτ' εἴσιτε
 ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὐτοσί
 ὅπλων κάπηλος ἀχθόμενος προσέρχεται.
- ΛΟ. οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαί', ἀπώλεσας. 1210
- ΤΡ. τί δ' ἔστιν, ὦ κακόδαιμον; οὐ τί που λοφᾶς;
- ΛΟ. ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,
 καὶ τουτουὶ καὶ τοῦ δορυξοῦ' κεινουί.

taste whether the thrush upon their plate was wild or tame, male or female. See Persius, vi. 24, and the Scholiast there. Varro, de R. R. iii. 2, speaks of thrusheries which produced a prodigious income to their owners: and it was esteemed a singular refinement of luxury,

on the part of Lucullus, that fat thrushes could be obtained from his preserves all the year round (Plutarch, Luc. chap. 40, and Pompey, chap. 2). The judgement of Horace (Ep. i. 15, 40), "obeso nil melius turdo," is fully confirmed by Martial, xiii. 92:—

Inter aves turdus, si quis me iudice certet,
 Inter quadrupedes mattya prima lepus.

Both the "turdus" and the "lepus" are to be served up on the tables of Trygaeus.

1200. οὐδὲ κολλύβου] *[no one would give a doit for it. κόλλυβος· εἶδος εὐτελοῦς νομίσματος.—Scholiast. λεπτόν τι νομισμάτιον.—Pollux ix. 72. The last-named writer quotes a choliambic line of Callimachus who, speaking περὶ τῶν ἐν Ἀιδου, says ἐκ τῶν ὅκου βοῦν κολλύβου πιπρήσκου-*

σιν; the folk who dwell Where for a doit the primest ox they sell. "Festiva descriptio τῶν ἐν Ἀιδου," says Bentley, Call. Fragm. 85, "qui cum umbrae et simulacra sint, non amplius carnes solent comedere." From the expression λεπτόν νομισμάτιον we may perhaps conjecture that the κόλλυβος was identical with the diminutive coin called the λεπτόν, which being the $\frac{1}{42}$ or $\frac{1}{56}$ part of an obol can

- S.M. O, my best friend, Trygaeus! O what blessings
Your gift of Peace has brought us. Till to-day
No man would give one farthing for a sickle;
And now! I'm selling them two pounds apiece.
And my friend here sells casks for country use
Half a crown each. Trygaeus, freely take
As many casks and sickles as you please.
And take this too (*giving money*); out of our sales and gains
We bring you these, we two, as wedding presents.
- TRYG. Well, lay your presents down, and hie you in
To join the marriage feast: here comes a man
Who trades in arms: he seems put out at something.
- CREST-MAKER. O you've destroyed me root and branch, Trygaeus.
- TRYG. How now, poor wretch! what ails you? got a crestache?
- C.M. You have destroyed my living and my trade,
And this man's too, and yon spear-burnisher's.

have been hardly larger than a pin's head; ὁβολὸς παρὰ Ἀθηναίους ἐξ ἐστὶ χαλκῶν (Pollux ix. 65 and others say ὀκτώ χαλκῶν), ὁ δὲ χαλκοῦς λεπτῶν ἐπτά. Photius s.v. ὁβολός. The widow's "two mites" were δύο λεπτά, St. Luke xxi. 2. And from the coin κόλλυβος came the term κολλυβιστής, *money-changer*, τὰς τραπεζῶν τῶν κολλυβιστῶν, St. Matt. xxi. 12.)

1204. τῶνδε] Alluding, as Florent Chretien observes, to the casks. By ταυτὶ we are, I suppose, to understand either a portion of the money which they had made, or else gifts purchased with that money.

[1210. The group of agricultural traders having gone in to join the wedding banquet, the next comers are the traders in military implements whose occupa-

tion is now gone and who therefore regard Peace in a very different light. The first to enter are a crest-maker and a breastplate-seller, who will presently be followed by a spear-burnisher, a military trumpeter, and a helmet-seller.]

1211. λοφᾶς] *Troubled with a plethora of crests*. The word is coined, as the Scholiast observes, on the analogy of ὑδριᾶν, ποδαγρᾶν, σπληνᾶν, and other verbs, expressive of diseases.

1213. τουτουί] (He is referring to the breastplate-seller who has entered with him. The spear-burnisher is further off and possibly not yet visible on the stage. If he is, he must be represented by a Choregic actor who is always either a mute or a man of few words.)

- ΤΡ. τί δῆτα τουτοινὶ καταθῶ σοι τοῖν λόφοιν ;
 ΛΟ. αὐτὸς σὺ τί δίδως ; ΤΡ. ὃ τι δίδωμ' ; αἰσχύνομαι. 1215
 ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολλόν,
 δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,
 ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτῷ.
 ΛΟ. ἔνεγκε τοίνυν εἰσιὼν τὰς ἰσχάδας·
 κρεῖττον γὰρ, ὦ τᾶν, ἔστιν ἢ μὴδὲν λαβεῖν. 1220
 ΤΡ. ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.
 τριχορρυεῖτον, οὐδὲν ἔστον τὼ λόφω.
 οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.
 ΘΩ. τί δαὶ δεκάμνω τῷδε θώρηκος κύτει
 ἐνημμένῳ κάλλιστα χρήσομαι τάλας ; 1225
 ΤΡ. οὗτος μὲν οὐ μή σοι ποιήσῃ ζημίαν.
 ἀλλ' αἰρέ μοι τοῦτόν γε τῆς ἰσωνίας·
 ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνυ,
 ΘΩ. παῦσαι μ' ὑβρίζων τοῖς ἐμοῖσι χρήμασιν.
 ΤΡ. ὦδὲ, παραθέντι τρεῖς λίθους. οὐ δεξιῶς ; 1230
 ΘΩ. ποῖα δ' ἀποψήσῃ ποτ', ὦμαθέστατε.
 ΤΡ. τηδὶ, διεῖς τὴν χεῖρα διὰ τῆς θαλαμῆας
 καὶ τηδ'. ΘΩ. ἄμ' ἀμφοῖν δῆτ' ; ΤΡ. ἔγωγε νῆ Δία,
 ἵνα μὴ γ' ἄλῳ τρύπημα κλέπτων τῆς νεώς.

1216. τὸ σφήκωμ'] <This appears to be the binding whereby the plumes were fastened at the bottom. It was doubtless made of metal and pinched in, wasp-like, at the centre ; and was so fashioned as to be capable of being fixed securely into the aperture in the ridge of the helmet. The Scholiast and grammarians refer to *Iliad* xvii. 52 where it is said that a youth's graceful locks χρυσῷ τε καὶ ἀργύρῳ ἐσφῆκωντο, and where Eustathius observes ἐκ τῆς τῶν σφηκῶν κατὰ τὸ μέσον ἐντομῆς εἴληπται τὸ σφηκοῦσθαι.

Photius says σφηκῶσαι· τὸ δῆσαι, οὕτως Φρύνιχος, with which may be compared *Frogs* 1038.)

1217. ἰσχάδων] The Attic ἰσχάδες (dried figs) were famous all over the world. Σφόδρα τῶν ἰσχάδων ἐθανμάζοντο αἱ Ἀττικαί, Athenaeus xiv. 67, who collects a budget of anecdotes on the subject.

1224. τί δαὶ κ.τ.λ.] <The crest-maker, it would seem, goes out crestfallen ; and the Breastplate-seller now takes up the tale.>

- TRYG. What shall I give you, then, for these two crests?
 C.M. What *will* you give? TRYG. Faith, I'm ashamed to say:
 Come, there's a deal of work about this juncture;
 I'll give three quarts of raisins for the pair.
 'Twill do to wipe my table down withal.
 C.M. Go in, then, go, and fetch the raisins out.
 Better have that than nothing, O my friend.
 TRYG. Consume the things! here, take them, take them off
 The hairs are dropping out; they're not worth having.
 Zounds! I'll not give one raisin for the pair.
 BREASTPLATE-SELLER. O what's the use of this habergeon now?
 So splendidly got up: cost forty pounds.
 TRYG. Well, well, you shan't lose anything by that:
 I'll buy it of you at its full cost price.
 'Twill do superbly for my chamber-pan.
 B.S. Come, don't be mocking at my wares and me.
 TRYG. Placing three stones anent it: aint that clever?
 B.S. And how, you blockhead, can you cleanse yourself?
 TRYG. How? slip my hands in through the portholes, here,
 And here. B.S. What, both at once! TRYG. Yes; I'll not cheat.
 I'll have fair play: an arm for every hole.

1227. *ισωνίας*] <at cost price, that is at the ten minae you mention. As to *ποιεῖν ζημίαν* see Plutus 1124.>

1230. *τρεῖς λίθους*] καὶ γὰρ παροιμία “*τρεῖς εἰσὶν ἱκανοὶ πρῶκτόν ἀπομάξαι λίθοι.*” —*τινὲς δὲ προστιθέασι καὶ τοῦτο, ὡς φασιν, “ἂν ὄσι τραχεῖς, ἂν δὲ λείοι, τέτταρες.*”—Scholiast. Florent Chretien refers to Plutus 817.

1232. *διὰ τῆς θαλαμῆς*] Subaud. *ὁπῆς*. See Blaydes on Ach. 553. *διὰ τῆς ἐκβολῆς τῆς χειρὸς* (the arm-hole) *τῆς ἐν τῷ θώρακι τὴν αὐτοῦ χεῖρα καθήκεν.*—Scholiast. *θα-*

λαμὰ is in strictness the hole through which a rower on the lowest tier protruded his oar, but here it seems to signify, generally, any oar-hole.

1234. *ἵνα μή γ' ἄλω*] *Clepsisse navis ne foramen judicer.*—Florent Chretien. The trierarchs were bound to supply their triremes with the proper complement of rowers. Whether they had to defray the whole expense out of their own pockets, or whether the Government contributed its quota, is uncertain: but the better opinion seems to be that they

- ΘΩ. ἔπειτ' ἐπὶ δεκάμνῳ χεσεῖ καθήμενος ; 1235
 TP. ἔγωγε νῆ Δί', ὤπίτριπτ'. οἶε γὰρ ἂν
 τὸν προκτὸν ἀποδόσθαι με χιλίων δραχμῶν ;
 ΘΩ. ἴθι δὴ, ἔξενεγκε τὰργύριον. TP. ἀλλ', ὦγαθὲ,
 θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.
 ΣΑ. τί δ' ἄρα τῇ σάλπιγγι τῇδε χρήσομαι, 1240
 ἣν ἐπριάμην δραχμῶν ποθ' ἐξήκοντ' ἐγώ ;
 TP. μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχέας,
 ἔπειτ' ἄνωθεν ῥάβδον ἐνθεῖς ὑπόμεκρον,
 γενήσεται σοι τῶν κατακτῶν κοττάβων.
 ΣΑ. οἴμοι καταγελάς. TP. ἀλλ' ἕτερον παραινέσω. 1245

were allowed a certain proportion out of the public treasury, and had to find the residue themselves. See Boeckh's Public Economy iv. 11. And it seems that certain trierarchs defrauded the State by supplying an insufficient number of seamen, and stopping up the vacant oar-holes, so that the deficiency might be less apparent to the eye. Compare the "dead pays" of which our old dramatists complain: Massinger's Unnatural Combat, Act iv, Scene 2, and Gifford's note. Trygaeus will have an arm through every hole, lest he, too, be found guilty of similar frauds.

(1240. Here the Breastplate-seller goes out. But probably some lines earlier the actor who had represented the Crest-maker re-enters as a Trumpeter. And the other actor who represented the Breastplate-seller will shortly return as a Helmet-seller, apparently accompanied by the Spear-burnisher, who in any case would have to be represented by a Choregic actor.)

1244. τῶν κατακτῶν κοττάβων] The

σάλπιγξ, a tall straight instrument, was to be set erect on its broad bell-shaped base (called ἡ κώδων, τὸ πλατὺ, and here τὸ κοῖλον, τῆς σάλπιγγος), which was kept steady by being weighted with lead. A light rod, ῥάβδος, was to be fastened at the top, i.e. at the mouth-piece, of the σάλπιγξ, extending from it at right angles. There would then be the instrument required for playing the cottabus, which was the art of throwing a few drops of liquid, λάταγες, at a mark with correct and dexterous aim. The Scholiast on Lucian's Lexiphanes, 3 (whose account is generally accepted as being at all events the most intelligible), says that there were two kinds of cottabus: (1) the κατακτὸς, and (2) the cottabus δι' ὀξυβάφων. And referring to this passage of Aristophanes, he explains the κατακτὸς thus:—A tall candelabrum-like shaft was set up, to which was attached a small bronze statuette, called Manes (a common name for a slave, cf. *supr.* 1146). Above the head of the Manes a little scale, πλάστιγξ or πινάκιον, was suspended from a rod, ῥάβδος

- B.S. Sure, you won't use a forty pounder so.
 TRYG. Why not, you rascal? Marry, I suppose
 My seat of honour's worth eight hundred shillings.
 B.S. Well, fetch the silver out. TRYG. Plague take the thing;
 It galls my stern: off with you: I won't buy it.
 TRUMPETER. See, here's a trumpet, cost me two pounds ten:
 How in the world am I to use it now?
 TRYG. I'll tell you how. Fill up this mouth with lead,
 Then fix a longish rod, here at the top,
 And there you'll have a dropping cottabus.
 TRUMPETER. O me! he mocks me. TRYG. Here's another plan:

κοτταβικῇ, and if the wine-drops were cleverly flung into this scale, it would fall and strike the Manes with a sharp ringing sound. The game was of course susceptible of an infinity of modifications, but it would seem by comparing the descriptions given by Pollux vi, Segm. 109, 110, Athenaeus xv. 4, 5, and the Scholiasts here, that the distinguishing characteristic of the *κατακτός κότταβος* was the dropping or falling scale, ἡ καταβαλλομένη πλάστιγξ, whilst in the cottabus δι' ὀξυβάφων there was no scale, but a number of tiny boats, whether with or without lamps, were set afloat upon water, and the object of the player was to submerge as many as possible with one throw. Divers complications were introduced into the *κατακτός κότταβος* for the sake of increasing the amount of skill and ingenuity required. Sometimes there was a pair of scales, fastened as in a balance, with a bronze statuette under each, and the wine being thrown into one scale sent it down upon the Manes beneath it, whence it sprang up with a rebound sufficient to drop the

other scale upon the other Manes. Or again, water was placed under each scale, and the wine flung into one scale submerged it beneath the water, until brought up by a cast into the opposite scale. Or again, the scale, detached, had to strike the Manes at such an angle as to fall into a bason placed below it. Sometimes the frame that supported the apparatus was a chandelierswinging from the ceiling; sometimes the wine-drops were not flung from the cup, but squirted from the mouth. Athenaeus (xv. 1-7 and elsewhere) quotes from the Comedians a vast number of pleasant passages illustrative of the game. In one extract from the *Ἀφροδίτης γοναί* of Antiphanes, all the details of the game and the proper mode of making the throw are very happily explained to a wondering novice. The special mention of the πλάστιγξ in connexion with the balance, inf. 1248, must not be understood as implying that a πλάστιγξ was not also to be employed for the cottabus.

- τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,
 ἐντευθενὶ δὲ σπαρτίοις ἡρτημένην
 πλάστιγγα πρόσθε, καὐτό σοι γενήσεται
 τὰ σὺκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἰστάναι.
- ΚΡ. ὦ δυσκάθαρτε δαῖμον, ὥς μ' ἀπώλεσας,
 1250 ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ
 καὶ νῦν τί δράσω; τίς γὰρ αὐτ' ὠνήσεται;
- ΤΡ. πῶλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις·
 ἔστιν γὰρ ἐπιτήδεια συρμαῖαν μετρεῖν.
- ΣΑ. οἴμ', ὦ κρανοποι', ὡς ἀθλίως πεπράγαμεν.
 1255 ΤΡ. οὗτος μὲν οὐ πέπονθεν οὐδέν. ΚΡ. ἀλλὰ τί
 ἔτ' ἐστὶ τοῖσι κράνεσιν ὃ τι τις χρήσεται;
- ΤΡ. ἐὰν τοιαυτασὶ μάθης λαβὰς ποιεῖν,
 ἄμεινον ἢ νῦν αὐτά γ' ἀποδώσει πολὺ.
- ΚΡ. ἀπίωμεν, ὦ δορυξέ. ΤΡ. μηδαμῶς γ', ἐπεὶ
 1260 τοῦτ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
- ΔΟ. πόσον δίδως δῆτ'; ΤΡ. εἰ διαπρισθεῖεν δίχα,
 λάβοιμ' ἂν αὐτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.
- ΔΟ. ὑβρίζόμεθα. χωρῶμεν, ὦ τᾶν, ἐκποδόν.
- ΤΡ. νῆ τὸν Δί', ὡς τὰ παιδί' ἤδη ἔξέρχεται
 1265 οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
 ἄττ' ἄσεται προαναβάληταί, μοι δοκεῖ.
 ἀλλ' ὃ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,
 αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ ἵθαδὶ.

1254. *συρμαῖαν*] This was a strong purge or emetic, which in certain parts of Egypt the whole population, according to Herodotus, took for three consecutive days every month. *Συρμαῖζουσι* τρεῖς ἡμέρας ἐπεξῆς μηνὸς ἑκάστου, ἐμέτοισι θηρώμενοι τὴν ὑγίειν καὶ κλύσμασι.—ii. 77.

So in *Thesm.* 857 Aristophanes speaks of "Egypt's white plains and black-dosed citizens," *μελανοσυρμαῖον λεῶν*, black-dosed, with an allusion to black-dressed, the *synma* being a long trailing robe.

1258. *τοιαυτασὶ λαβὰς*] ὥτ' αὐτὰ τοῖς κράνεσιν, ἵνα γένωνται κάδοι. δαίκνυσι δὲ

Pour in the lead as I advised before,
Then at the top suspend a pair of scales
With little cords, and there's a famous balance
To weigh out figs for labourers on the farm.

HELMET-SELLER. Thou hast destroyed me, dread unpitying Fate!

These helmets stood me in a good four pounds.
What am I now to do? who'll buy them now?

TRYG. Take them to Egypt: you can sell them there.
They're just the things they measure physic in.

TRUMPETER. O, helmet-seller, we are both undone.

TRYG. Why, *he's* received no hurt. H.S. Received no hurt!
Pray what's the use of all these helmets now?

TRYG. Just clap on each a pair of ears, like these,
They'll sell much better then than now they will.

H.S. O come away, spear-burnisher. TRYG. No, no.
I'm going to buy his spears: I really am.

SPEAR-BURNISHER. What are you going to give?

TRYG. Saw them in two,

I'll buy them all for vine-poles, ten a penny.

S.B. The man insults us: come away, my friend.

TRYG. Aye, go your way, for here come out the boys,
Those whom the guests have brought us; I suppose
They're going to practise what they're going to sing.
Come and stand here by me, my boy, and then
Let's hear you practise what you mean to sing.

τὰ δὲ αὐτοῦ καὶ ἔστι περιγραφή.—
Scholiast. But it does not seem to have
been observed that this was also a gesture
of derision. "O Jane, *atergoquem nulla*
ciconia pinsit, Nec manus auriculas imi-
tata est mobilis altis" ("Twinkling fin-
gers, perked like asses' ears," Gifford.)—

Persius i. 58.

1261. *τούτῳ*] Ἀττικῶς εἶπε *τούτῳ* ὠνή-
σομαι, ἀντὶ τοῦ παρὰ τούτου ὠνήσομαι, says
the Scholiast. So in Acharnians 815
ὠνήσομαί σοι. See Mr. Tate's paper in
Museum Criticum i. 533, on what he
calls Dawes's eleventh canon.

ΠΑΙΣ Α'. Νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα ΤΡ. παῦσαι 1270

ὀπλοτέρους ἄδον, καὶ ταῦτ', ὧ τρισκακῶδαιμον,
εἰρήνης οὔσης· ἀμαθές γ' εἶ καὶ κατάρατον.

ΠΑΙΣ Α'. Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
σύν ῥ' ἔβαλον ῥινούς τε καὶ ἀσπίδας ὀμφαλοέσσας.

ΤΡ. ἀσπίδας; οὐ παύσει μεμνημένος ἀσπίδος ἡμῖν; 1275

ΠΑΙΣ Α'. Ἐνθάδ' ἄμ' οἰμωγή τε καὶ εὐχολή πέλεν ἀνδρῶν.

ΤΡ. ἀνδρῶν οἰμωγή; κλαυσεῖ νῆ τὸν Διόνυσον
οἰμωγὰς ἄδων, καὶ ταύτας ὀμφαλοέσσας.

ΠΑΙΣ Α'. ἀλλὰ τί δῆτ' ἄδω; σὺ γὰρ εἰπέ μοι οἷστισι χαίρεις.

ΤΡ. ὦς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαυτὰ. 1280
ἄριστον προτίθεντο καὶ ἄτθ' ἥδιστα πάσασθαι.

ΠΑΙΣ Α'. ὦς οἱ μὲν δαίνυντο βοῶν κρέα, καυχένας ἵππων
ἔκλυνον ἰδρώοντας, ἐπεὶ πολέμον ἐκόρεσθεν.

ΤΡ. εἶεν· ἐκόρεσθεν τοῦ πολέμου κᾶτ' ἦσθιον.
ταῦτ' ἄδε, ταῦθ', ὥς ἦσθιον κεκορημένοι.

1285

ΠΑΙΣ Α'. Θωρήσοντ' ἄρ' ἔπειτα πεπαυμένοι. ΤΡ. ἄσμενοι, οἶμαι.

1270. Νῦν αὖθ' ὀπλοτέρων] This was the commencement of the Epigoni, one of those epic poems which forming, in connexion with the Iliad and Odyssey, an almost continuous chronicle of the heroic age down to the death of the last survivor of the heroes who conquered Troy, were thence commonly called the Cyclic poems. It is not known who was the author of the Epigoni: in the time of Herodotus it

was commonly attributed to Homer himself, although Herodotus suspected its authenticity, Ἔστιν Ὀμήρω περι' Ὑπερβορέων εἰρημένα ἐν Ἐπιγόνουσι, εἰ δὴ τῷ ἔόντι γε Ὀμηρος ταῦτα τὰ ἔπεα ἐποίησε.—iv. 32. <The author of the Certamen Homeri et Hesiodi says that after that contest Homer travelled about, reciting as well the seven books of the Thebais which commence

Ἄργος ἄειδε, θεὰ, πολυδίψιον ἔνθεν ἀνακτες,

as the seven books of the Epigoni which commence

Νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα, Μοῦσαι.

φασὶ γάρ τινες, he adds, καὶ ταῦτα Ὀμήρου εἶναι. The παῦσαι with which Trygaeus closes the line is intended to mimic the Μοῦσαι of the original. See Bentley's

Epistle to Mill ii. 322, ed. Dyce. > The Scholiast here says that the words νῦν αὖθ' ὀπλοτέρων ἀνδρῶν ἀρχώμεθα form the commencement of the Epigoni of Anti-

- FIRST BOY. "Sing of the younger blood, whose deeds"— TRYG. Plague take you, be quiet
Singing of deeds of blood: and that, you unfortunate ill-starred
Wretch, in the time of Peace; you're a shameful and ignorant blockhead.
- BOY I. "Slowly the hosts approached, till at length with a shock of encounter
Shield was dashed upon shield, and round-bossed buckler on buckler."
- TRYG. Buckler? you'd better be still: how dare you be talking of bucklers?
- BOY I. "Rose the rattle of war commingled with groans of the dying."
- TRYG. Groans of the dying? by great Dionysus, I'll make you repent it
Singing of groans of the dying, especially such as are round-bossed.
- BOY I. What, then, what shall I sing? you, tell me the songs you delight in.
- TRYG. "Then on the flesh of beeves they feasted;" something of *that* sort.
"Then a repast they served, and whatever is best for a banquet."
- BOY I. "Then on the flesh of beeves they feasted, aweary of fighting;
Then from the yoke they loosed the reeking necks of the horses."
- TRYG. Good: they were tired of war, and so they feasted:
Sing on, O sing, how they were tired and feasted.
- BOY I. "Quickly, refreshed, they called for the casques." TRYG. Casks? gladly, I warrant.

machus; but he is no doubt, as Tyrwhitt (in Kidd's Dawes 530 note) and Brunck observe, confounding the Cyclic poem of the Epigoni with the Thebais written by Antimachus of Colophon in a much later age, indeed about the era of the Peloponnesian War. The Epigoni recorded the second and successful attack which the Argive army, under the command of Adrastus and the younger warriors, the sons of the original Seven, made upon the city of Thebes. The epithet *ὁπλοτέρων* merely signifies "younger," but Trygaeus objects to everything connected with *ὅπλα*.

1273. οἱ δ' ὅτε] This line occurs eleven times in the Iliad. σὺν ῥ' ἔβαλον ῥινοῦς is found iv. 447, viii. 61, and ὁμφαλέσσαι

is a common epithet of *ἀσπίδες*, but the two phrases are not conjoined in oneline. Line 1276 is found in iv. 450 and viii. 64. The subsequent lines, though couched in Homeric phraseology, are not actually found in Homer.

1280. καὶ τὰ τοιαντὶ] These words may be in apposition, either with *βοῶν κρέα*, "they ate the flesh of beeves and the like," or with the whole preceding clause, "Sing how they feasted and the like." The latter is the construction universally adopted, and I have, though with some doubt, followed it in my translation.

1286. *θωρήσσουντ'*] The boy uses this word in the sense of "they donned their breastplates," but Trygaeus understands

ΠΑΙΣ Α'. Πύργων δ' ἐξεχέοντο, βοή δ' ἄσβεστος ὀρώρει.

ΤΡ. κάκιςτ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·
οὐδὲν γὰρ ἄδεις πλὴν πολέμους. τοῦ καὶ ποτ' εἶ;

ΠΑΙΣ Α'. ἐγώ; ΤΡ. σὺ μέντοι νῆ Δί'. ΠΑΙΣ Α'. υἱὸς Λαμάχου.

ΤΡ. αἰβοῖ. 1291

ἦ γὰρ ἐγὼ θάυμαζον ἀκούων, εἰ σὺ μὴ εἶης
ἀνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.

ἄπερρε καὶ τοῖς λογχοφόροιςιν ἄδ' ἰών.

ποῦ μοι τὸ τοῦ Κλεωνύμου 'στὶ παιδίον; 1295

ἄσπον πρὶν εἰσιέναι τι· σὺ γὰρ εὖ οἶδ' ὅτι

οὐ πράγματ' ἄσεις· σῶφρονος γὰρ εἶ πατρός.

ΠΑΙΣ Β'. Ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.

ΤΡ. εἰπέ μοι, ὦ πρόσθων, εἰς τὸν σαντοῦ πατέρ' ἄδεις; 1300

ΠΑΙΣ Β'. Ψυχὴν δ' ἐξεσάωσα, ΤΡ. κατήσχυνας δὲ τοκῆας.

ἀλλ' εἰσώμεν. εὖ γὰρ οἶδ' ἐγὼ σαφῶς

it in the signification which it not unfrequently bears of "they fortified themselves with draughts of wine." A similar play on the double meaning of the word occurs in Ach. 1132-5 to which Bergler refers.

1297. σῶφρονος] *Discreet*; with that

"He that fights and runs away,
Will live to fight another day."

And compare Ralph's argument in *Hudibras* iii. 3. 243. On Cleonymus see the note at 446 *supr*.

1298. Ἀσπίδι] This is the famous elegy of Archilochus (*Fragm.* 3, *Gaisford*), the first poet who recorded in verse his

discretion which, as Falstaff says, "is the better part of valour." Florent Chretien cites the saying with which Demosthenes excused his flight from the battlefield, ἀνὴρ ὁ φεύγων καὶ πάλιν μαχίσεται (*Aulus Gellius* xvii. 21. 9), the original, I suppose, of our familiar rhyme,

own flight, "relicta non bene parmula," from the field of battle: and in consequence of which the Spartans, it is said, forbade him to enter their territory. The lines are as follows:—

Ἀσπίδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπίς ἐκέλευε
ἔρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

BOY I. "Out from the towers they poured, and the roar of battle ascended."

TRYG. Perdition seize you, boy, your wars and all!

You sing of nought but battles: who's your father?

BOY I. Whose? mine? TRYG. Yes, yours, by Zeus! BOY I. Why, Lamachus.

TRYG. Ugh, out upon it!

Truly I marvelled, and thought to myself as I heard your performance,

This is the son of some hacker, and thwacker, and sacker of cities.

Get to the spearmen, sing to *them*: begone.

Here, here, I want Cleonymus's son.

You, sing before we enter: sure I am

You won't sing wars: you've too discreet a father.

SECOND BOY. "Ah! some Saeon is vaunting the targe, which I in the bushes

Sadly, a blameless shield, left as I fled from the field."

TRYG. Tell me, you pretty baboon, are you making a mock of your father?

BOY II. "Nay, but my LIFE I preserved."

TRYG. But you shamed the parents who gave it.

Well go we in, for sure I am that you,

Some would read for the third line, *ψυχὴν δ' ἐξεσάωσα φυγὼν, ἀλλ' ἀσπίς ἐκείνη*. See Liebel's voluminous notes, and Colonel Mure's *Literature of Greece*, iii. 3, 7. Cf. Eur. *Heracleidae* 15, where Iolaus says, "We fled the country, so our home we lost, Our lives we saved." *ψυχὴν δ' ἐσώθη*. Alcaeus, who imitated

*κάρυξ, ἄγγειλον μὲν ἐμοῖς ἐτάροισιν ἐν οἴκῳ,
σὼς Ἀλκαῖος Ἀρη.
ἔντεα δ' οὐκ ἀνένεικον, ἃ δὴ κτέρας ἐς Γλαυκοπῶ
ἱρὸν ἀνεκρέμασαν
Ἀττικοί.*

Horace made a similar confession, referred to above. With the reproach *κατήσχυνας* δὲ *τοκῆας*, applied to Cleonymus, compare Aelian, H. A. iv. 1, Ἀριστοδῆμος ὁ τρέσας, καὶ Κλεώνυμος ὁ ρίψας τὴν ἀσπίδα καὶ ὁ δειλὸς Πείσανδρος οὔτε τὰς πατρίδας ἤδοῦντο, οὔτε τὰς γαμετὰς, οὔτε τὰ παῖδια.

Archilochus in his flight, imitated him also in the unblushing frankness with which he proclaimed his shame.—Hdt. v. 95. But the fragment, as given (No. 32) in Bergk's *Poetae Lyrici Graeci*, is almost entirely the composition of Bergk, and contains little which can with certainty be ascribed to Alcaeus:—

1300. *πόσθων*] On the use of this word to signify a boy, see Scaliger's note on the *Asinaria* of Plautus iii. 3. 104. *Πόσθων* κυρίως λέγεται παιδάριον· οὕτως γὰρ ὑποκορίζομενοι ἔλεγον ἀπὸ τοῦ αἰδοίου· ποσθίον γὰρ τοῦτο καλοῦσιν.—Photius.

- ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος
οὐ μὴ 'πιλάθῃ ποτ', ὧν ἐκείνου τοῦ πατρός.
ὕμῳ τὸ λοιπὸν ἔργον ἤδη 'νταῦθα τῶν μενόντων 1305
φλάν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλκειν.
ἀλλ' ἀνδρικῶς ἐμβάλλετ' οὖν
καὶ σμώχετ' ἀμφοῖν ταῖν γνάθῳ· οὐδὲν γὰρ, ὦ πόνηροι,
λευκῶν ὀδόντων ἔργον ἔστ', ἣν μὴ τι καὶ μασῶνται. 1310
XO. ἡμῖν μελήσει ταῦτά γ'. εὐ ποιεῖς δὲ καὶ σὺ φράζων.
TP. ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῶν.
ὥς οὐχὶ πᾶσαν ἡμέραν
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
πρὸς ταῦτα βρύκετ', ἣ τάχ' ὑμῖν φημι μεταμελήσειν. 1315
XO. εὐφημεῖν χρὴ καὶ τὴν νύμφην ἕξω τινὰ δεῦρο κομίζειν,
δαδάς τε φέρειν, καὶ πάντα λεῶν συγχαίρειν κάπιχορεύειν.

1305. ὕμῳ τὸ λοιπόν] I fear that these lines will not go far towards redeeming the character of the iambic tetrameter catalectic, of which Mr. Frere, in his translation of the *Knights*, says that it is so essentially base and groveling, that he could find no respectable English song to adduce as an example of the metre, until Sir George Cornewall Lewis suggested the sufficiently vulgar but otherwise inoffensive ditty of "Miss Baily" ("A Captain bold of Halifax, who lived in country quarters") which does in truth give a very tolerable notion of the rhythm of the Greek.

1306. κενὰς παρέλκειν] We are embarrassed here by the very multitude of the substantives which may be appropriately supplied for κενὰς, and between whose claims it is really impossible to decide. Κώπας is suggested

by the Scholiast (as if the meaning were, "Dip your oars well in"): γνάθους or σιαγόνας by Florent Chretien and Bergler (the latter comparing κάργους ἔχειν μηδέποτε τὰς σιαγόνας, Alexis apud Athen. xiv, chap. 49): and κύλικας also by Bergler, who cites Antiphanes apud Athen. x. 65 μὴ μεστὰς ἀεὶ ἔλκωμεν. And see 1131 supra. Κύλικας is adopted by Bothe also, whose observation, "παρὰ in παρέλκειν vitium actionis significat," is, I think, correct, whatever be the word supplied. But no exhortation to *drinking* seems intended here; and perhaps a new claimant for the vacant place may be suggested in the person of ναῦς, in which case the metaphor would be drawn from ships hauled up and laid aside as not intended for immediate use: the converse of such expressions as that of Thucydides ii. 90 τῶν νεῶν τινὰς εἰλκον

Being your father's son, will nevermore
Forget the song you sang about the shield.

Now then 'tis right, my jolly rogues, that you should, here remaining,
Munch, crunch, and bite with all your might, no empty vessels draining;
With manly zeal attack the meal,

And saw and gnaw with either jaw, there's no advantage really
In having white and polished teeth unless you use them freely.

CHOR. O aye, we know: we won't be slow; but thanks for thus reminding.

TRYG. Set to, set to: you starving crew: you won't be always finding
Such dishes rare of cake and hare

An easy prey in open day thus wandering unprotected.
Set to, set to: or soon you'll rue a splendid chance neglected.

CHOR. O let not a word of ill-omen be heard, but some of you run for the bride;
Some, torches to bring while the multitudes sing and dance and rejoice by her side.

κενὰς, and Id. 93 τὰς τριήρεις ἀφείλκυσαν
κενὰς.

1309. σμῶχετ'] (ἐσθίετε, τρῖβετε.—Scho-
liast. ἀντὶ τοῦ μασᾶσθε.—Suidas. That is
doubtless what it comes to here, but its
real signification seems to be "Work
away with energy;" σπουδῇ ἐνεργεῖν, Pho-
tius; ἐνεργεῖν μετὰ σπουδῆς, Hesychius.
According to the Et. Magn., s.v. σμῶδιξ,
the Ionians said σμῶξαι for πατάξαι.)

1312. ἐμβάλλεσθε] ("scil. ἐς τὴν γα-
στέρα; Lys. 562 of a soldier cramming
porridge into his helmet."—Graves.)

1317. κἀπιχορεύειν] There is not much
to choose between κἀπιχελεύειν, the read-
ing of the Ravenna MS., and κἀπιχο-
ρεύειν, the reading of the Venetian. The
latter seems rather more appropriate to
the occasion (although that circumstance
may, no doubt, be urged as affording a
greater probability of its interpolation),

since it is rare to find either the choruses,
or the torches, or the wedding-songs
omitted in a description of a marriage
procession. See, for example, the plea-
sant picture which in Lucian's Sea Dia-
logue, No. 15, the West Wind draws for
the Wind of the South, of Europa's
passage to her nuptial bed across the
Mediterranean waters: "The sea was
hushed, and the winds were still, as they
gazed upon the scene, and little Loves
skimmed lightly over the waves, holding
up the lighted torches, ἡμμένας τὰς δᾶδας
φέροντες, and chanting the hymenaeal
song. The Nereids rose, half-naked from
the deep, riding upon their dolphins, and
clapping glad welcome with their hands:
whilst all the Triton race, and whatever
else the Ocean holds of mild and gra-
cious aspect, danced in happy chorus
round about the bride, περιεχόρευε τὴν

- καὶ τὰ σκευὴ πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα κομίζειν,
 ὀρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον ἐξελάσαντας,
 κάπευξαμένους τοῖσι θεοῖσιν 1320
 διδόναι πλοῦτον τοῖς Ἑλλησιν,
 κριθάς τε ποιεῖν ἡμᾶς πολλὰς
 πάντας ὁμοίως οἶνόν τε πολὺν,
 σὺκά τε τρώγειν,
 τὰς τε γυναικας τίκτειν ἡμῖν, 1325
 καὶ τὰγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν
 συλλέξασθαι πάλιν ἐξ ἀρχῆς,
 λῆξαί τ' αἴθωνα σίδηρον.
- TP. δεῦρ', ὦ γύναι, εἰς ἀγρὸν, [στρ.
 χῶπως μετ' ἐμοῦ καλῇ 1330
 καλῶς κατακείσει.
 Ὑμῖν, Ὑμέναι' ὦ.
 Ὑμῖν, Ὑμέναι' ὦ.

παῖδα." (So again Musaeus (line 274) says of the stolen loves of Hero and Leander :

ἦν γάμος, ἀλλ' ἀχόρευτος ἔην λέχος, ἀλλ' ἄτερ ὕμνων
 οὐ δάδων ἤστραπτε σέλας θαλαμηπόλον εὐνήν·
 οὐδὲ πολυσκάρμφη τις ἐπεσκίρτησε χορείη.)

See, too, Iliad xviii. 490-5; Hesiod, Scutum 274-7. I may add from Mr. M. Arnold's *Merope* a chorus which illustrates the subject, and is otherwise appropriate to the closing scenes of this Play :

Peace, who tarriest too long;
 Peace, with Delight in thy train;
 Come, come back to our prayer;
 Then shall the revel again
 Visit our streets, and the sound
 Of the harp be heard with the pipe,
 When the flashing torches appear
 In the marriage-train coming on,
 With dancing maidens and boys:
 While the matrons come to the doors,

And the old men rise from their bench,
 When the youths bring home the bride.

1320-8] While these lines are being sung one division of the Chorus carry in Harvesthome, whom we last saw going to her bridal bath supra 842.

1328. αἴθωνα σίδηρον] (*the glowing iron*). He is borrowing the phraseology of the epic poets; Homer, II. iv. 485, vii. 473, xx. 372; Od. i. 184; Hymn to Hermes 180; Hesiod, W. and D. 743. The expression is found also in the Ajax of Sophocles in a passage redolent with epic flavour.)

We'll carry the husbandry implements back our own little homesteads about,
When we've had our ovation, and poured our libation, and hunted Hyperbolus out.

But first we'll pray to the Gods that they
May with rich success the Hellenes bless,
And that every field may its harvest yield,
And our garnerers shine with the corn and wine,
While our figs in plenty and peace we eat,
And our wives are blest with an increase sweet;
And we gather back in abundant store
The many blessings we lost before;
And the fiery steel—be it known no more.

TRYG.

Come then, come, my bride,
Midst the free green fields with me
Sweetly, sweet, abide.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

1329. δεῦρ' ὃ γύναυ] <The remainder of the Play consists entirely of glyconic lines with a monosyllabic base; some of them being full (acatalectic) glyconics \simeq | - u u - | u - | and others shortened (catalectic) glyconics, \simeq | - u u - | \simeq . It will be observed that the refrain 'Ὑμήν, 'Ὑμέναι' ὃ is catalectic. In order to make it a full glyconic, Bentley changed the ὃ into ἰῶ (referring to Catullus lxi who in his glyconic Ode "in nuptias Juliae et Manlii" gives it as

Io Hymen, Hymenae' Io.

Io Hymen, Hymenaeae),

and Dawes into 'Ὑμήν. But this is necessary only in the last antistrophe. It appears to me that the lines are divided into five strophes and antistrophes of un-

equal length: the last three lines of the Play, the farewell of Trygaeus, standing by themselves. One line, the third in the first antistrophe, is lost. The glyconics commence with the welcome of Trygaeus to his bride on her reappearance.)

1330. καλὴ καλῶς] The collocation, κακὸς κακῶς, is more common in Aristophanes; but καλὴ καλῶς is found in Ach. 253 and Eccl. 730, and the Latin equivalents "bella belle," "pulchra pulchre," occur in Plautus, Asinaria iii. 3. 86; Curculio iv. 2. 35; Miles Gloriosus iv. 2. 63; and Rudens ii. 4. 12. <The conjunction of an adjective with its corresponding adverb is as old as Homer, μέγας μεγαλωστί, Iliad xvi. 776, xviii. 26; Odyssey xxiv. 40.)

- ΧΟ. ὦ τρίςμακαρ, ὥς δικαί- [ἀντ.
ως τάγαθὰ νῦν ἔχεις.
- ᾿Υμῆν, ᾿Υμέναι' ὦ,
᾿Υμῆν, ᾿Υμέναι' ὦ. 1335
- ΗΜΙΧΟΡ. τί δράσομεν αὐτήν; [στρ.
τί δράσομεν αὐτήν;
- ΗΜΙΧΟΡ. τρυγήσομεν αὐτήν, [ἀντ.
τρυγήσομεν αὐτήν.
- ΗΜΙΧΟΡ. ἀλλ' ἀράμενοι φέρω- [στρ.
μεν οἱ προτεταγμένοι
τὸν νυμφίον, ὧνδρες.
᾿Υμῆν, ᾿Υμέναι' ὦ.
᾿Υμῆν, ᾿Υμέναι' ὦ.
- ΗΜΙΧΟΡ. οἰκήσετε γοῦν καλῶς [ἀντ.
οὐ πράγματ' ἔχοντες, ἀλ- 1345
λὰ συκολογοῦντες.
᾿Υμῆν, ᾿Υμέναι' ὦ,
᾿Υμῆν, ᾿Υμέναι' ὦ.
- ΗΜΙΧΟΡ. τοῦ μὲν μέγα καὶ παχὺ, [στρ.
ΗΜΙΧΟΡ. τῆς δ' ἡδὺ τὸ σῦκον. [ἀντ.
- ΤΡ. φήσεις γ', ὅταν ἐσθίης [στρ.
οἶνόν τε πίης πολύν.
- ΧΟ. ᾿Υμῆν, ᾿Υμέναι' ἰὼ, [ἀντ.
᾿Υμῆν, ᾿Υμέναι' ἰὼ.

1339. τρυγήσομεν] An allusion, as Florent Chretien and Bergler observe, to the names of Trygaeus and Opora: the marriage of the Vintner with the Vintage.

1341. προτεταγμένοι] So Bentley and

Dawes for *προσ τεταγμένοι*. While these lines are being sung a second division of the Chorus raise Trygaeus in their arms. There was, in fact, a stage direction, οἱ χορευταὶ ἀναλαβόντες, which crept into the

- CHOR. Happy, happy, happy you,
And you well deserve it too.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!
- SEMICHOR. What shall with the bride be done,
What be done with Harvesthome?
- SEMICHOR. She shall yield him, one by one,
All the joys of Harvest-home.
- SEMICHOR. Ye to whom the task belongs
Raise the happy bridegroom, raise
Bear him on with goodly songs,
Bear him on with nuptial lays.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!
- SEMICHOR. Go and dwell in peace:
Not a care your lives impair,
Watch your figs increase.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!
- SEMICHOR. He is stout and big.
- SEMICHOR. She a sweeter fig.
- TRYG. So you all will think
When you feast and drink.
- CHOR. Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

text, and maintained its place there, until the intrusion was discovered, and the intruder summarily ejected, by Bentley. The rest of the Play is sung as the double procession is filing off the stage.

1349. σῦκον] (So συκάς in Alciphron, *Fragm.* 6, § 2, where see Seiler's note. And as to the preceding line see *Ach.* 787, *Lys.* 23, and *Eccl.* 1048.)

ΤΡ. ὦ χαίρετε χαίρετ', ἄν-
δρες, κὰν ξυνέπησθέ μοι,
πλακοῦντας ἔδεσθε.

1355

1356.] Mr. Frere, in a note to his translation of the Birds, describes the close of this Play as a rustic Epithalamium. He should have said ἄσμα γαμήλιον or ἀρμάτειον, for the Epithalamium, as the name implies, was a sort of serenade sung ἐπὶ τῷ θαλάμῳ τῆς γαμουμένης. See the notes to Ilgen's Disquisitio de Scoliorum Poesi, pp. xl, xli. Very beautiful Epithalamia are given us by Theocritus, Catullus, and our own Spenser. The English reader may find a character-

istic version of the first among the works of Dryden, and the second has been elegantly rendered by (Sir Theodore) Martin. I may perhaps be allowed to close these notes with a translation of one of Catullus's smaller poems (Carm. xxvi) turning upon a legal witticism (for *opposita* means both *exposed to* and *pledged for*) which in (Sir Theodore's) version is hardly brought out with sufficient distinctness to satisfy a legal reader.

TRYG. Away, away, good day, good day ;
 Follow me, sirs, if ye will,
 And of bridecakes eat your fill.

Furi, villula vestra non ad Austri
 Flatus opposita est, nec ad Favoni,
 Nec saevi Boreae, aut Apeliotae,
 Verum ad millia quindecim et ducentos.
 O ventum horribilem atque pestilentem.

Furius, your little country-seat
 Is never called upon to meet
 The angry winds which issue forth
 From East or West, from South or North.
 'Tis only called upon to meet
 One hundred thousand pounds complete.

O wind of all the winds that blow
 To house and lands the deadliest foe !

⟨The Venetian MS. has against this final speech of Trygaeus, either as a *παρ-επιγραφή* or as a gloss, the words *πρὸς τοὺς θεαράς* ; and no doubt Trygaeus here, like Praxagora's maid and Blepyrus in the Ecclesiazusae, is giving a general invitation to the spectators to join in the approaching festivities.⟩

APPENDIX

OF VARIOUS READINGS

THE Peace is found, in a more or less perfect condition, in eight MSS.
They are:—

- R. The Ravenna MS.
 - V. The first Venetian (No. 474, St. Mark's Library, Venice).
 - I. The Vaticano-Palatine (Pal. No. 67, Vatican Library).
 - F. The first Florentine (No. 31, 15, Laurentian Library).
 - P¹. The second Parisian (No. 2715, National Library, Paris).
 - P². The third Parisian (No. 2717, National Library, Paris).
-

- V². The third Venetian (No. 475, St. Mark's Library).
- D. Havniensis (No. 190, Royal Library, Copenhagen).

A careful collation of the first six MSS. has recently been published in Zacher's edition. It was commenced by Velsen who collated R. V. F. and the first 131 lines of I. The collation of this MS. was completed by A. Wilmanns, "*cujus collatio*," says Bachmann, "*non semper satis accurata videtur*." On Velsen's death the work was continued by Zacher who collated P¹. and P²., but he too died before the edition was ready for publication; and it was finally revised, and published with a careful preface, by Bachmann. V². is said in Bachmann's Preface to be a mere copy of V., and D. to correspond with I. P². The publication of Velsen's collations, and still more the photogravures of R. and V.,

have shown how inconceivably inaccurate were all previous collations, and I have thought it better to confine myself to the readings given in Zacher's edition, though invariably verifying from the photogravures the readings of those two all-important MSS.

R. and V. are the only MSS. which give the Play in its entirety. All the other four omit from 947 to 1012; and none of them have lines 1355, 1356. F. and P¹. indeed end the Play at line 1300. And in addition to these gaps F. omits the first 377 lines; from 490 to 548; from 837 to 893; and from 1126 to 1190.

The first printed edition of Aristophanes was that published at Venice by Aldo Pio Manuzio, A.D. 1498, the immediate editor being Marco Musuro, a native of Crete, and afterwards Abp. of Monovasia. It was at first intended to comprise seven Plays only, the Plutus, the Clouds, the Frogs, the Knights, the Acharnians, the Wasps, and the Birds. At the end of the Birds is the following *finis*:

Ἀριστοφάνους κωμῳδιῶν ἑπτὰ καὶ τῶν εἰς αὐτὰς σχολίων ἀρχαίοις συντεθέντων γραμματικοῖς· ἃ δὲ, σποράδην ἐν ἀντιγράφοις κείμενα διαφόροις καὶ πεφυρμένως, συνείλεκταί τε καὶ ὥς οἶόν τε ἦν ἐμμελέστατα διώρθωται παρὰ Μάρκου Μουσούρου τοῦ Κρητὸς

ΤΕΛΟΣ.

But before publication the editor had obtained and added to the work two more Comedies, the Peace and the Ecclesiazusae; so that the Editio Princeps, as published, contained all the Comedies we now possess except the Lysistrata and the Thesmophoriazusae.

Of course we cannot tell with certainty what were the ἀντίγραφα διάφορα from which Musuro collected the nine Plays and their Scholia, but it is generally agreed that he had before him amongst other documents I. or a very similar MS.; and there is no doubt that for the two additional Comedies he had also P¹. or a duplicate of P¹., since almost all the numerous liberties with the text in which the writer of that MS.

indulges are reproduced in the pages of the Aldine edition. Probably some of the MSS. employed by the early editors have ceased to exist: they would be used as copy for the press and so become soiled and torn; and might well be cast away as worthless when their contents had been committed to print.

The *Lysistrata* and the *Thesmophoriazusae* remained unpublished for seventeen years longer. But in the year 1515 two small volumes were issued at Florence by the Giunta family; the earlier containing the nine Comedies published by Manuzio, the later the two theretofore unpublished Comedies. The two volumes are, I believe, always found bound together, and go by the name of "Junta." Ten years later the same family published a third edition of Aristophanes under the editorship of Antonio Fracini. Fracini is supposed to have had access to the Ravenna or some very similar MS., since the important improvements which he introduced into the text correspond very closely with the readings of R. In the present Play, amongst other things, he was the first to print the 65 lines from 947 to 1012 which are omitted in Aldus and Junta, as in every known MS. except R. and V. In all these the line *εἰς ἀγαθὰ μεταβιβάσει* is immediately followed by *εἶτα μονοῦν ἐκ Μηδείας*. He did not, however, include in his edition either the *Lysistrata* or the *Thesmophoriazusae*, nor did his successor Gormont in his Paris edition of 1528 (the first edition published out of Italy); and the eleven Plays were not published in one volume until Cratander so published them at Basle in the year 1532. Thenceforward the eleven Plays have always been printed together.

The text as settled by the earliest editions remained substantially unaltered for some two centuries. A few slight corrections were made by Zanetti, and others, more numerous and more important, by Grynæus, but as a rule editors were content to hand on the text as they received it from their predecessors. The edition which Aemilius Portus, another Cretan scholar, published at Geneva in 1607 has perhaps been unduly depreciated. If the editor added little of his own, he generally contrived to select the best of the various readings adopted by earlier

scholars. And he was the first to publish, together with the Greek, a Latin translation and notes. It is true that neither the translation nor the notes were his own; the former was a combination of the verse translations of Florent Chretien and Frischlin, and for the remaining Plays the prose translation of Andreas Divus; the latter consisted of the *Greek* notes of Bisetus on all the eleven Comedies, and of Bourdin on the *Thesmophoriazusae*, and the *Latin* notes of Girard on the *Plutus*, and of Florent Chretien on the *Wasps*, the *Peace*, and the *Lysistrata*. He also published the Greek scholia on the nine Aldine Plays as Aldus, Fracini, and Gelenius had already done. And, on the whole, his edition made the Comedies far more intelligible to the ordinary reader than they had ever been before. It was however altogether superseded by Kuster's edition published in 1710, a work on much the same plan, but carried out with far greater erudition on the part of the editor, and with much more important subsidiary appliances than existed in the time of Portus. Kuster was the first editor to avail himself systematically of the help afforded by the MSS. He tells us that he had consulted five which he calls Vaticano-Urbinas, Vaticano-Palatine, Bodleian, Arundel, and Vossianus, and which have been identified with the MSS. called in this series U. (No. 141), I. (No. 67), the MS. x. 1 in the Library of Lincoln College, Oxford, L³. (the fourth London, Arundel 530), and Bentley's copy, now in the Library of Trinity College, Cambridge, of I. (No 52. in the University Library, Leyden). See Professor John Williams White's articles on "the MSS. of Aristophanes." Apparently he relied mostly, and very wisely, on the two Vatican MSS. which enabled him to effect several important improvements. But his text is very unequal. Many of the most glaring errors, both in language and in metre, are entirely overlooked. Except that for the three versions by Andreas Divus he substituted versions of the *Birds* by Hemsterhuys, of the *Ecclesiazusae* by Le Fevre, and of the *Thesmophoriazusae* by himself, he retained everything that was in Portus's edition. But he added a series of valuable annotations by various scholars; by himself on all the Comedies except the *Wasps* and the *Peace*; by Paulmier on the

Lysistrata; by Casaubon on the *Knights*; by Spanheim on the *Clouds*, *Frogs*, and *Plutus*; by Le Fevre on the *Ecclesiazusae*; and by Bentley on the *Clouds* and the *Plutus*. Moreover the copy of the Leyden MS. which Bentley sent him contained the *Scholia* on the *Lysistrata* which were for the first time published in this edition. No *Scholia* on the *Thesmophoriazusae* were published until more than a century later, viz. in Bekker's edition of 1829.

Kuster was followed half a century later by Bergler, whose brief notes enter fully into the spirit of Aristophanes, and teem with apt illustrations and terse and happy comments. He made too some brilliant conjectural amendments, but did not turn his attention to a systematic improvement of the text. And unfortunately he died before the work was published, and its publication was undertaken by Peter Burmann the younger, a dull man incapable of appreciating either Aristophanes or Bergler. Consequently the text which he prepared for Bergler's edition is as infelicitous as Bergler's own annotations are brilliant.

Brunck's edition was originally published at Strasburg in the year 1783, and the assistance afforded him by the Parisian MSS., and his own sound practical judgement, enabled him to effect a very material improvement in the text of Aristophanes. He seems to have been the first editor who went carefully through each Comedy, weighing every line, and endeavouring to detect, and, so far as he could, to remedy, every inaccuracy either of metre or of language. Hardly any error escaped his notice, but not having access to the best MSS. he frequently failed to administer the right remedy for the disease. Indeed on more than one occasion, in reliance on the unsafe MS. which is called P¹., he unquestionably "left the right path for the wrong." But his edition was a remarkable advance on all preceding ones; it was universally recognized as giving the standard text of Aristophanes; and would doubtless have held its own till now, but for the flood of light unexpectedly thrown upon the text by the discovery (or rediscovery) of the great Ravenna and Venetian MSS.

The Ravenna MS. was brought to the notice of Western scholars by

Invernizzi in the year 1794. The edition which he commenced was continued by Beck and completed by Dindorf. But Invernizzi's transcription of the MS. was of a deplorably imperfect and faulty character. And the whole MS. together with the Venetian (which for the Peace is hardly less valuable than the Ravenna) was again collated by Immanuel Bekker, whose excellent Variorum edition, published in London in the year 1829, professed to show, either in the text or in the footnotes, every variation of these two important MSS. The results were embodied in Dindorf's Oxford edition of 1835. But Bekker's own collation, though vastly superior to Invernizzi's, was itself very far from accurate; and the only thoroughly trustworthy collations that have ever been published are those by Adolphus von Velsen of the Knights, the Peace, the Thesmophoriazusae, the Frogs, the Ecclesiazusae, and the Plutus. However the importance of collations has been considerably diminished by the publication of photogravures of both these MSS.; that of the Venetian in London and Boston, 1902, and that of the Ravenna in Leyden, 1904.

I did not, in my former Appendix to the Peace, attempt to criticize any editions published in my own lifetime, nor do I propose to do so now, beyond observing that with Cobet and Meineke an era of systematic corruption of the text was, most unhappily, inaugurated. Empty irrational rules are formulated by anybody who has the audacity to formulate them, and when the MSS. show them to be unfounded, it is the MSS., and not the rules, which have to be altered. And *he* is acclaimed the aptest scholar who can make the most numerous alterations. If Aristophanes wrote one thing an editor will remark "*Malim* some other thing," and merely on the ground of the editor's preference that other thing at once takes its place in the text. Another editor considers his suggestion "*multo elegantius*" than what Aristophanes wrote, and again this much more elegant suggestion is substituted for the genuine reading. That is the right way to correct a schoolboy's exercise, but it is most emphatically the wrong way to deal with the writings of an ancient poet, towards whom our attitude should be that of learners, and not that

of a dictatorial schoolmaster. One can imagine the indescribable mess into which the Plays of Shakespeare would be thrown were they to be treated in a similar manner even now, and much more 2000 years hence when tastes and ideas may have undergone a complete transformation.

I observed in my former Appendix that no complete edition of Aristophanes, and indeed no complete edition of the Peace, had ever been published by an English scholar; but although that was true in 1866, it is not true now. It is, however, still true that (as I proceeded to say) no country has contributed more than our own to the improvement of the Aristophanic text. The marvellous sagacity of Bentley had already anticipated a great number of the corrections which were subsequently supplied from the MSS.; and "it is not too much to say," as Bp. Monk (*Life of Bentley*, i. 195) most truly observes, "that had he given his mind to such a work, no person ever lived who was so well qualified for an editor of the great Comedian of Athens." His letters on the subject to Kuster, published more fully in the *Museum Criticum* than in Kuster's own edition, are specimens of literary criticism only less delightful and instructive than his own immortal Dissertation on Phalaris; and his marginal jottings on Aristophanes, printed in the same Museum and in the *Classical Journal*, are altogether worthy of his unrivalled reputation. The Aristophanic criticisms of Dawes are famous all over the world; and truly, to pass from his *Miscellanea Critica* to such works as the *Vindiciae Aristophaneae* of Meineke and Herwerden, is like passing from the Garden of Eden to a barren and dry land where no water is. Nor are the conjectures of Thomas Tyrwhitt, though briefer and less concerned with general principles, unworthy to stand by the side of the conjectures of Dawes. Porson, to use the language of Bps. Monk and Blomfield in their Preface to his *Adversaria*, "in Aristophanem expoliendum semper incumbibat, et in hoc omnes nervos intendebat; quin etiam credibile est, si vita suppeditasset, Comitorum principem demum exiturum fuisse, a principe Criticorum innumeris fere locis restitutum, Atticoque suo nitore postliminio donatum." His numerous, though brief, criticisms were, after his death, edited by P. P. Dobree,

whose own acute lucubrations were similarly given to the world by the late Professor Scholefield. And finally no Aristophanic scholar is more constantly cited or more highly appreciated by foreign critics than Peter Elmsley, whose notes on the *Acharnians* are full of careful and patient observation upon the text, not only of that Play, but also of Aristophanes generally.

The editions of the *Peace* in my own possession from which the following synopsis is compiled are as follows:—

- (1) Aldus. Venice, 1498.
- (2) Junta. Florence, 1515.
- (3) Fracini. Florence, 1525 (sometimes called the second Junta).
- (4) Gormont. Paris, 1528.
- (5) Cratander. Basle, 1532.
- (6) Zanetti. Venice, 1538.
- (7) Junta II. Florence, 1540 (sometimes called the third Junta).
- (8) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
- (9) Grynaeus. Frankfort, 1544.
- (10) Gelenius. Basle, 1547 (sometimes called Froben).
- (11) Rapheleng. Leyden, 1600 (sometimes called Plantin).
- (12) Portus. Geneva, 1607.
- (13) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
- (14) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's with the addition of Le Fevre's *Ecclesiazusae*).
- (15) Kuster. Amsterdam, 1710.
- (16) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
- (17) Brunck. London, 1823 (originally published at Strasburg, 1783).
- (18) Invernizzi. Leipsic, 1794–1823.
- (19) Bothe's first edition. Leipsic, 1828.
- (20) Bekker. London, 1829.
- (21) Dindorf. Oxford, 1835.

- (22) Weise. Leipsic, 1842.
- (23) Bothe's second edition. Leipsic, 1845.
- (24) Holden's first edition. London, 1848.
- (25) Bergk. Leipsic, 1857 (reprinted 1888).
- (26) Meineke. Leipsic, 1860.
- (27) Richter's Peace. Berlin, 1860.
- (28) My own first edition was published in the year 1866.
- (29) Holden's second edition. Cambridge, 1868.
- (30) Green's Peace. London, 1873.
- (31) Paley's Peace. Cambridge, 1873.
- (32) Blaydes. Halle, 1883.
- (33) Herwerden's Peace. Leyden, 1897.
- (34) Hall and Geldart. Oxford, 1900.
- (35) Merry's Peace. Oxford, 1900.
- (36) Mazon's Peace. Paris, 1904.
- (37) Sharpley's Peace. Edinburgh and London, 1905.
- (38) Van Leeuwen. Leyden, 1906.
- (39) Zacher. Leipsic, 1909.
- (40) Graves's Peace. Cambridge, 1911.

The Destructive Criticism of these latter days has dealt gently with the old Attic Comedy. No one has yet discovered, so far at least as I am aware, that a Play of Aristophanes is a thing of shreds and patches put together by the order of Peisistratus; or that it was composed by "Lord Bacon," or in the days of the Maccabees. Doubtless these things will come in good time; else how will the Professorial mind amuse itself in all the centuries to be.

I think that my original Appendix to this Play was the first attempt to bring together the various readings of the MSS. and editions. In it I proposed "to give the whole of the variations of the Ravenna and Venetian MSS. according to Bekker's recension; the whole of the variations of the Parisian MSS. so far as they are recorded by Brunck; and a tolerably

complete collection of the various readings found in all the most noteworthy editions which have been published since the collation of the Ravenna and Venetian MSS.," besides giving a general account of the readings of the earlier editions. But since then many similar collections have been made, fuller and better than mine, and it did not seem desirable in the present Appendix to repeat all the minute variations of the MSS. and editions. Indeed the most important MS. readings, those of the Ravenna and the Venetian MSS., are now brought within the reach of every scholar by the publication of the two photogravures as mentioned above. The present Appendix therefore contains only such variations as appeared to be of some little importance or interest.

1. *ὡς τάχιστα καθάρῳ* MSS. vulgo. *ὡς τάχος τῷ καθάρῳ* Kiehl, Richter, Blaydes, Herwerden, Van Leeuwen, Zacher, and Graves. Nothing but necessity would justify an alteration which destroys the rhythm of the line, and there is no necessity here. The Greek dramatists were not so strict about the use of the article as modern critics are. And here too there is the special circumstance that the word *καθάρῳ* is introduced *παρὰ προσδοκίαν*, without any preliminary intimation having been given to the audience of the existence of a beetle.

2, 3. Dobree gives these two lines to the second servant, and this is followed by Weise, Meineke, and several other editors. Yet while the traditional reading, given in my text, is perfectly plain and simple, Dobree's rearrangement bristles with difficulties, and requires numerous alterations of the text. It rests on a misunderstanding of the word *τρέφει* in the scholium, which has no reference to the manual act of feeding an animal, but means *keeps, is in charge of*; Clouds

109, 1407, Wasps 835, 928, Plutus 173, &c. For *αὐτῷ* in verse 2 Bentley suggested *αὐτῇ*, Lenting *αὐτὸ*, Richter *αὐτὸς*, and Herwerden *αὐθις*. But *αὐτῷ* is obviously right, and it was hardly necessary for Dobree to refer to *infra* 1121 and Frogs 1121. And for *φάγοι* in v. 3 Brunck reads *φάγους*. "Qua emendationes non opus," says Richter, "quum infra quoque legamus *κατέφαγεν* et *φησίν*." But of course what Brunck meant was, not that the term *φάγοι* was in itself inapplicable, but that the imprecation lost all its force if referred to the beetle whose favourite food the *μάζα* in question was. However his alteration is quite inadmissible.

5. *νῦν δὲ ῥέpes*. Bergler (in notes), Brunck, recentiores. *νῦν δ' ῥέpes* MSS. (except P¹), editions before Brunck. *νῦν γ' ῥέpes* P¹. Dobree, and those who adopt his arrangement, give the whole of this verse and the first two words of the next to the second servant: thence to the end of v. 8 to the first. Meineke (Vind. Aristoph.) truly says, "Servus

(*secundus*) non potuit quaerere ποῦ γὰρ ἦν νῦν δὴ ἔφερες; siquidem τὸ φέρειν pinsentis servi est"; but instead of discarding the faulty and perverse arrangement which alone creates the difficulty, he would alter ἔφερες into ἔφερον. And this is actually done by Blaydes.

7. περικυλίσας Bentley, Brunck, recentiores, except Richter. And this, which seems to have been the reading of the Scholiast, is confirmed by the passages of Aristotle and Aelian referred to in the Commentary. περικυκλίσας MSS. (except P¹), editions before Brunck, except as after mentioned. περικυκλίσσας P¹. περικυκλήσας Portus, Kuster, Bergler, and Richter.

16. τρήβ' ἔθ' ἐτέρας Dindorf, Holden, Bergk, recentiores, except Mazon. τρήβ' ἐτέρας R. V. The ἔτι dropped out before ἐτέρας here, as before ἔτνος in Lys. 1060. τρήβ' ἐτέρας γε P¹, editions before Dindorf; and Bothe, Weise, and Mazon afterwards. τρήβ' ἐτέρας τε I. P².

18. συλλαβών R. V. Invernizzi, recentiores, except Bothe and Weise, and except that one or two editors write it ξυλλαβών. προσλαβών I. P¹. P², editions before Invernizzi; and Bothe and Weise afterwards. This line, according to Dobree's arrangement, is given to the first, and the next to the second, servant. Yet Meineke (V. A.) justly says "Servo pinsenti qui se imparem esse tam foedo negotio dixerat, responderi non potuit a primo servo quod nunc respondetur." But here again, instead of returning to the traditional arrangement which does not present a single difficulty or require a single emendation, he would further tamper with the text by sub-

stituting οἶσε for οἶσω. For τὴν ἀντλίαν Van Leeuwen reads τὴν κάρδοπον, the Scholiast here saying ἀντὶ τοῦ τὴν σκάφην, and Pollux (x. 102) observing Μέανδρος ἐν Δημοουργῷ ληνὸν εἴρηκε τὴν κάρδοπον ταυτὸν δὲ τοῦτο καὶ θυεία καὶ ἀντλία· τὴν γὰρ σκάφην οὕτως ὠνόμασεν Ἀριστοφάνης ἐν Εἰρήνῃ. But Pollux means that Aristophanes used ἀντλία, not κάρδοπος, in the sense of σκάφη in the Peace. And so the other grammarians; ἀντλία, σκάφη Hesychius, ἀντλία, ἡ σκάφη Suidas, quoting this very line.

20. οἷδ' ἐμοὶ Brunck, recentiores, except Bothe and Richter, who, with the MSS. and editions before Brunck, read οἷδέ μοι.

32. τέως ἔως . . . λάθης MSS. vulgo. And so the line is quoted by Priscian, p. 1206, and by the Scholiast on Plato's Hipparchus. Dawes, observing that τέως ἔως are not elsewhere conjoined by any Attic writer, and that ἔως with the subjunctive requires ἂν, proposed ἔως σεαυτὸν ἂν λάθης, which is adopted by Brunck and Bothe. Reisig suggested λάθοις for λάθης, a suggestion followed by Dindorf, Holden, Meineke, and most recent editors, but which seems to me inadmissible where the sense is so distinctively future as it is here. And in truth ἔως with the subjunctive is frequently found without ἂν in the Tragedians, and in a matter of this kind, quite unconnected with the superior elevation of Tragic diction, it seems absurd to say that a usage allowable in Tragedy was impossible in Comedy. The Tragedians were not shut up in one watertight compartment with a certain set of words and the Comedians in another with a different set. They were all Athenians, speaking and writing the free language of Athens, though

of course, in their compositions, the former would, as a rule, select the more dignified words as more suitable to Tragedy, and the latter the lighter and less formal, as more suitable to Comedy.

42. Διὸς Σκαταιβάτου] The Ravenna Scholiast, Van Leeuwen, Zacher, and Graves, and this is approved by Meineke in his Vind. Aristoph. Διὸς καταίβατου MSS. vulgo, but in R. a letter before κ is erased. In all probability that letter was σ, which the eraser took to be the final letter of Διὸς reduplicated. Pauw conjectured καταίπατου, Blaydes σκαταιφάγου (a word which is found in the Plutus), and Rutherford Σκαταιβότου, which is adopted by Herwerden and Sharples, and is very attractive, but departs a little too far from Καταιβάτου. In all the MSS. (except V.) and in all the editions the word preceding Διὸς is οὐ. In V. it is τοῦ, and Bentley had already proposed οὐκ ἔστι τὸ τέλος τοῦ.

47. αἰνίττεται MSS. vulgo. This being the Attic form, Dobree proposed αἰνίσσεται, which is approved by Dindorf in his notes and read by Holden, Meineke, and most subsequent editors. But in using an alien dialect Aristophanes was never careful to make it strictly accurate.

48. ἀναδέως R. V. Bekker, Dindorf, Bothe, Holden, recentiores, except Herwerden and Merry. ἀναδῶς the other MSS. and all other editions before Bothe's second. Bentley proposed ἀνέδην, and Elmsley (at Ach. 178) ἡδέως, omitting τήν. In omitting τήν he is followed by Dindorf, Bothe, and Green. But ἀναδέως is practically a trisyllable, the epsilon here, as frequently elsewhere, coalescing with the following vowel; see Appendix to Lys. 63, and compare

Lys. 734 ἀλλ' ἐὼ' πολέσθαι τάρια, and such words as πόλεως. The notion that κείνος is Cleon has given rise to some singular conjectures. Van Leeuwen in a magazine article (A.D. 1887) proposed to read ἐν' Αἰδεῶ, and this is done by Herwerden and Merry. Then it was necessary to explain the meaning of τήν σπατῆλην. Van Leeuwen thought it referred to the filthy hides of the tannery; Herwerden (with whom Dr. Merry agrees) to the σκῶρ αἰείων in which Cleon was presumably plunged in Hades. The notion that the Ionian is pronouncing dogmatically as to what Cleon was doing in the world below seems to me not comic but ridiculous; and the idea that he is engaged in eating the dung by which he is supposed to be surrounded is not merely ridiculous but repulsive. Neither idea could have entered into the mind of Aristophanes. And in fact Van Leeuwen in his edition of the Play (A.D. 1906), having come to the conclusion that κείνος is the beetle, reverts to the ordinary reading and the ordinary interpretation; and Herwerden, though he still thinks that the words ὡς κείνος refer to Cleon, agrees that the rest of the line is spoken of the beetle; "Like Cleon, the beetle eats muck in a shameless manner." This seems probable enough. Another difficulty in referring the entire line to Cleon arises from the present tense ἐσθίει which, the Scholiast says, is used for ἥσθιεν. Brunck proposed to read ἥσθιεν, and Paulmier and Dobree ἔσθιεν, which Blaydes introduces into the text.

52. ὑπερτάουσιν ἀνδράσιν P¹. Brunck, recentiores, except that Herwerden, without any justification, reads ὑπερτί-

ροισιν. The other MSS. and all editions before Brunck have ὑπὲρ τούτοιςιν ἀνδράσιν or ἀνδράσι.

59. μὴ ῥκόρει R. V. Suidas (s. v. κόρημα), Florent Chretien, Brunck, recentiores, except Bekker and Weise. μὴ κόρει the other MSS. and editions. Florent Chretien obtained the correct reading from Suidas, where Kuster made the same suggestion, and Brunck from Eustathius on Iliad xiii. 635 ἔκκορεῖν Ἑλλάδα ἡ κωμῳδία λέγει τὸ ἐκκενοῦν καὶ καθαίρειν.

60. ἕα ἕα. In the MSS. and in all editions before Brunck these words formed part of the servant's speech. Brunck restored them to Trygaeus, to whom they clearly belong, and he is followed by almost all subsequent editors. They are merely interjectional, and not; as Richter supposed, "idem quod μὴ ῥκόρει."

63. σεαυτὸν V. P¹. (and, according to Brunck, P². with σεαυτοῦ in the margin) Bentley, Brunck, recentiores. σεαυτοῦ the other MSS., Suidas, s. vv. ἐκκοκκίσας and λήσεις, and all editions before Brunck.

64. τουτὶ R. V. Invernizzi, Bekker, Dindorf, Holden, Bergk, recentiores. δῆτα I P¹. P². and the other editions before Bergk.

67. ἐνθαδί MSS. vulgo. Lenting and Hirschig propose, and Meineke, Holden, Paley, Blaydes, Sharpley, Van Leeuwen, and Zacher read, ἂν ταδί, a probable reading in itself, but the words λέγον ἂν ταδί are found 213 infra, and the improbability that Aristophanes would have used the same formula twice seems sufficient to support the MS. reading.

70. ἀνηρριχᾶρ' Dindorf (in notes), Paley

(in notes), Blaydes, recentiores, except Graves. ἀνηρριχᾶρ' MSS. vulgo. The correction is founded on the statement of the Etymol. Magn. (s. v. ἀνηρριχᾶσθαι), οὐ κλίνεται δὲ ὁ παρτατικὸς (the imperfect tense) ἡνηρριχώμην, ἀλλὰ ἀνηρριχώμην.

76. ὦ Πηγάσιόν μοι, φησὶ P¹. vulgo. ὦ Πηγάσιον φησὶ μοι I. P². ὦ Πηγάσιόν φησι R. V., omitting the μοι, "quo non abutar," says Dindorf, "ad duas quae in promptu sunt conjecturas." Later editors have not been so considerate. ὦ Πηγάσειον, φησὶ Bergk, Blaydes, Herwerden, Hall and Geldart, Mazon, Sharpley, Van Leeuwen, and Zacher. Yet Πηγάσιον, the proper form of the diminutive and the form most suited to the Comic rhythm, is found in every MS.; μοι is found, in different positions, in three MSS.; and, what is perhaps more important, it occurs in the line of Euripides which Aristophanes is here burlesquing. Meineke conjectured Πηγάσιδιον.

85. ἰδίσης Porson, Elmsley (at Medea 215, 216), Bothe, Blaydes, Herwerden, Mazon. ἰδίης MSS. vulgo. It seems impossible that the present and the aorist ἰδίης καὶ διαλύσης should be bracketed together with reference to the self-same process, and the Scholiast's comment ἀντὶ τοῦ πρὶν ἰδρώσης seems to show that he read ἰδίσης.

95. τί μάτην οὐχ ὑγιαίνει MSS. vulgo. And this is so obviously right that I do not know why anybody should object to it. But Zeunius (at Viger, p. 453) placed a note of interrogation after μάτην. Blaydes suggested τί πέτει σὺ μάτην; which Herwerden reads, though himself proposing παθὼν for μάτην. One would have thought, having regard to

the MS. *μάτην* and Lysistrata 599 *τί μαθὼν οὐκ ἀποθνήσκεις*, that it would be more natural to have proposed *μαθὼν* here. Van Leeuwen not only proposes, but reads *τί πέτει τλήμων*;

98. *ἀνθρώποισι φράσσον* V. P¹. vulgo. *ἀνθρώποις φράσσον* R. I. P². Dobree suggested *φράζειν* or *φράζω*, with *ἀνθρώποις*, and *φράζω* is so read by Meineke, Blaydes, and Merry.

100. *ἀνοικοδομεῖν* MSS. vulgo. But Florent Chretien suggested *ἀποικοδομεῖν*, and this is approved by Dindorf in his notes, and adopted by Holden, Meineke, Green, and subsequent editors except Hall and Geldart and Merry. It seems to me, however, that *ἀνοικοδομεῖν*, to *build up*, *block up*, is the very word required.

107. *καταγορεύση* R. V. P¹. vulgo. *κατηγορεύση* I. P². Cobet altered it into *κατηγορεύη* (but the present tense is impossible here) announcing "*ἀγορεύσω, ἡγόρευσα, ἡγόρευκα* et cognata omnia neque in simplici forma neque in composita in antiquo sermone usitata fuisse." This is one of Cobet's reckless generalizations which have done so much harm to the text of Aristophanes. Veitch, who in his "Greek Verbs" showed it to be erroneous, trusted according to Dr. Rutherford (New Phrynichus, § 234) too implicitly to the authority of the MSS; in other words, he preferred to rely on the facts rather than on the theory which the facts disproved. Facts were abhorrent to Cobet, "Errant omnes," he says, "Sophistae, Rhetores, Magistri." An investigator who works in this spirit is little likely to arrive at the truth. The truth could be more briefly stated in two words "Errat Cobetus." But I too have a little bone to pick with the old Gram-

marians. Instead of saying that such a form as *καταγορεύση* is the aorist subjunctive, and that there is no future subjunctive, I wish that they had described it as *both* the aorist *and* the future subjunctive. Cobet's error is followed by Meineke, Blaydes, Herwerden, Hall and Geldart, Van Leeuwen, and Graves.

114. *ἄρ' ἔτυμός γε* MSS. Florent Chretien, Grynæus, Kuster, recentiores, except Dindorf (in his text) and Richter. Strangely enough, in Aldus, the *ἄρ'* was shifted from its proper place to the end of the line, *ἔτυμός γε ἄρ'*, not *ἄρα*, though the next word commenced with a consonant. This was evidently a mere clerical error, but it was repeated in every edition, save as aforesaid, before Kuster. For *ἄρ'* Dindorf in his text had *ἦρ'* (which the Scholiast seems to have read), but he returned in his notes to *ἄρ'*. Richter changed *γε* into *δὴ*.

129. *ἐξευρέθη* R. Bekker, Dindorf, Bergk, Richter, Green, Paley, Merry, and Sharpley. *ἐξηυρήθη* the other MSS. and editions.

133. *αἰετοῦ* R. V. P¹. all editions before Brunck, and Herwerden, Hall and Geldart, and Zacher afterwards. *αἰετόν* I. P². All the MSS. give *αι-* for the first syllable, but Brunck altered it to *αιετοῦ* as the "Attic" form (see the Introduction to the Knights, p. xxxvi); and his error has been followed by all subsequent editors except as mentioned above.

135. *οὔκουν* R. V. Paley, Van Leeuwen. *οὔκουν* the other MSS. and editions.

137. *ὁ μέλ' ἄν* Dindorf (in some earlier edition), Bothe, Bekker, recentiores. *ὁ μέλ' ἐάν* R. V. *ὁ μέλε' ἄν* I. P¹. P². *ὁ μέλε, ἄν* Brunck, Invernizzi. *ὁ μέλεα* (the dual) all editions before Brunck.

143. τὸ δὲ πλοῖον ἔσται R. V. P¹. Bentley, Brunck, recentiores. τὸ πλοῖον δ' (δὲ I. P².) ἔσται (with a spondee for the second foot) editions before Brunck.

145. Πειραεῖ all the MSS. (except P¹.), and vulgo. Πειραιεῖ P¹. Richter, Holden (second edition), Blaydes, Hall and Geldart, Sharples, recentiores. See infra 165.

150. τοὺς πόνοὺς ἐγὼ πονῶ MSS. vulgo. τοὺςδ' ἐγὼ πόνοὺς πονῶ Heimsoeth, Herwerden.

155. χρυσοχάλινον MSS. Suidas, s. v. ψάλις, vulgo. "Malim χρυσοχάλινον" Florent Chretien. "Mallem cum Florente χρυσοχάλινον" Bergler. "Sed vulgatum magis poeticum est" Dindorf. Not only is it the more poetical, it is also the more accurate: for what is the meaning of "golden-bitted curbs"? "Golden-bitted clatter" is a poetical version of "the clatter of golden bits." However Florent Chretien's suggestion is adopted, against all the authorities, by Bothe, Bergk, Blaydes, Herwerden, and Sharples.

161. ὀρθῶς MSS. (except V), all editions before Bergk; and Paley and Blaydes afterwards. ὀρθὸς V. Dobree, Bergk, recentiores, except as aforesaid. ὀρθῶς means *in the right way*, not swerving in this direction or in that; ὀρθὸς can only mean *standing upright*, a difficult task for a beetle.

163. ἀπό θ' MSS. (except V) vulgo. ἀπὸ δ' V. Dindorf, Holden, Bergk, Meineke, Blaydes, recentiores, except Zacher. But τε is rightly used after μὲν, where the two sentences which they introduce are not contrasted, but practically identical. See Lys. 262, 263 and Thesm. 352, 353 and the Appendix to each of those passages.—ἡμερινῶν MSS. vulgo. *your*

daily (that is *ordinary*) *food*. Dobree said "Qu. ἀμερίων, i. e. ἀνθρωπείων." He meant ἡμερίων, but used the form familiar in the Choral Odes of Tragedy. However ἡμερίων could not possibly be equivalent to ἀνθρωπείων. The word means, like ἐφήμερος, *lasting for a day*; and ἡμέριοι, like ἐφήμεροι, is used to signify *mortal men*; but ἡμέρια, or ἐφήμερα, σιτία would mean not *human food* but *food lasting only for a day*. Nevertheless the MS. reading is ignored, and ἡμερίων substituted for it, by Herwerden, Hall and Geldart, Merry, Sharples, and Zacher.—σίτων Brunck, Porson, recentiores. σιτίων MSS., editions before Brunck, but the first syllable is long. Bentley suggested σκατίων.

165. Πειραεῖ MSS. (except P¹.), all editions before Brunck; and Dindorf, Bergk, Paley, and Mazon afterwards. Πειραιεῖ Brunck, recentiores, except as aforesaid, so that many who gave Πειραεῖ in 145 supra give Πειραιεῖ here. This must, I think, be due partly to the circumstance that, according to Bekker, V. has Πειραεῖ there and Πειραιεῖ here. But Bekker was quite wrong; V. has Πειραεῖ in both places. And partly to the fact that the penultimate is short there and long here; but the length of the syllable cannot depend upon the presence or absence of the iota.

174. ὡς ἐμέ MSS. vulgo. We should have expected ἐμοὶ after πρόσχε τὸν νοῦν, but that phrase involves an idea of motion, whence we have in Clouds 575 ΔΕΥΡΟ τὸν νοῦν πρόσχετε. Blaydes, however, punctuated after νοῦν, connecting ὡς ἐμέ with the following line, and so Herwerden, Mazon, recentiores.

175. στροφεῖ MSS. vulgo. Dindorf

suggested *στρέφει*, and Cobet (Novae Lect. p. 106), with his usual assurance, takes upon himself to announce that *στροφῆι* is a barbarism. *στροφῆω* is no more a barbarism than *φορέω*. The relation of the former word to *στρέφω* is identical with that of the latter word to *φέρω*. However the prosaic *στρέφει* is introduced into the text by Meineke, who is followed by Holden, Blaydes, Sharpley, and subsequent editors.

176. *φυλάξει* Reiske, Bergk, recentiores, except Green, Paley, Mazon, and Zacher. *φυλάξεις* MSS. (except that P¹. has *φυλάξης*), all editions before Bergk, and the four excepted above. It seems to me that the middle is required, the sense being *if you are not careful*. Mr. Green says "scil. *με*, 'if you don't keep me safe.'" Paley "scil. *τὴν μηχανὴν* or *ἐμέ*, 'unless you keep a guard, or good care of me.'" Zacher, to support the MS. reading, refers to Wasps 155, Frogs 1002, Knights 434, 499, but these passages do not seem to be in point.

180. *με προσέβαλ'*; I. P¹. P². vulgo. *με προσέβαλεν* R. V. *μοι προσέβαλ'* Blaydes; but the enclitics *με* and *σέ* are sometimes used where in strictness a dative should be employed, cf. Lys. 297. *προσέβαλεν* (without *με*) Van Leeuwen. After *προσέβαλ'* or *προσέβαλεν* the sign of an unfinished sentence is placed by Weise, Paley, Mazon, and Van Leeuwen; but I cannot believe that in a short sentence of five words Aristophanes would have omitted one, and that the most important, word.

182. *ῶ μισρὲ* MSS. vulgo. And so Suidas, s. vv. *μισροὶ* and *τολμῆσαι*. But in Kuster's edition of Suidas, s. v. *μισροὶ*, the line was made to commence *ῶ βδε-*

λυσρὲ, apparently from a slip of memory, and a reminiscence of Frogs 465. Porson noticed that Suidas had *ῶ βδελυσρὲ*, but of course did not recommend its adoption here. Yet Dindorf actually introduced it into his text, and what is still more strange, this ridiculous error is followed by almost every subsequent editor, even after Gaisford, in *his* edition of Suidas, had struck out *βδελυσρὲ* and restored *μισρὲ* from the MSS. Bothe absurdly reads *ῶ μικρὲ*, and this is not a mere clerical error for he explains it in a note.

196. *ῶτ'* (for *ῶτε*) MSS. vulgo. *ῶτι* Brunck, Bothe, Weise, Hall and Geldart. —*οὐδὲ μέλλεις* MSS. vulgo. Dobree said "*usitatus οὐδ' ἔμελλες*," and *οὐδ' ἔμελλες* is accordingly read by Meineke, Holden, Green, Herwerden. Not only is this unnecessary, it is absolutely wrong, there being no reference to any past action. Reiske proposed to read *ῶπου δὲ* with an interrogation after *θεῶν*, a proposal which must have sprung from his erroneous idea that the *ῶτ'* of the MSS. represented *ῶτι*.—*εἶναι* MSS. vulgo. *ἰέναι* Brunck, Invernizzi, Bothe, Bekker.

202. *ἀμφορείδια* Dawes (at Plutus 986), Brunck, recentiores, except Richter. The line is cited by Suidas (s. v. *ἀμφορεαφόρους*), and there the Parisian MS. 2625, which Gaisford calls "*exemplar omnium quotquot nobis innotuerunt praestantissimum*," has *ἀμφορείδια*. The form *ἀμφορείδια* is also found in all the MSS. in Eccl. 1119, and seems to be the proper form for the diminutive of *ἀμφορεύς*. *ἀμφορίδια* MSS., editions before Brunck; and Richter afterwards.

210. *εἴνεχ'* (and *εἵνεκα* infra 760) MSS.

vulgo. Brunck waged a war of extermination against *εἵνεκα*, changing it into *οὔνεκα* wherever it occurs, and he is followed by many subsequent editors. With equal onesidedness Blaydes attempts to extirpate *οὔνεκα*, changing it into *εἵνεκα* wherever it occurs, and he too has his followers. It seems safer in every case to follow the reading of the MSS. Both forms were in common use.

211. *ὁτι* Bentley, Dindorf, recentiores, except Bothe and Mazon. *ὅτι* MSS., all editions before Dindorf; and Bothe and Mazon afterwards. In Plutus 948, where Bentley makes a similar correction, the vestiges of the genuine text are visible in V.'s reading *ὁτι* ἦ.

214. *Ἀττικίων* δώσει *δίκη*ν MSS. vulgo. Dindorf added the aspirate, and is followed by several editors. Cobet, on the assumption that Aristophanes always made his Dorians speak the strictest possible Doric (an assumption supported neither by intrinsic probability nor by any known fact), proposed *ὀττικίων* δώσει *δίκαν*, and this is adopted in its entirety by Blaydes, Herwerden, Hall and Geldart, Van Leeuwen, and Graves, and in part by Bergk and most recent editors.

215. *πράξαι*τ'. This is Bekker's suggestion, approved by Dindorf in his notes, and brought into the text by Holden, Bergk, and all subsequent editors except Mazon. *πράξαι*ντ' MSS., all editions before Holden's first; and Mazon afterwards. I am overborne by the authority of so many recent editors, otherwise I should have thought *πράττεσθαι* ἀγαθόν *τι* perfectly good Greek. Cobet's remark (N. L. p. 325) "Est enim *πράττεσθαι* ἀγαθόν *τι* et *πράττεσθαι*

εἰ pro *εἰ* *πράττειν* non minus portentosum quam *χαίρομαι*" ignores the distinction between the *intransitive* *πράττειν* with an adverb, and the *transitive* *πράττειν* governing an accusative. However *πράττειν* ἀγαθόν *τι* is no doubt good Greek, Frogs 302, Plutus 341; Plutarch, Marius xvii. (6); and I have therefore gone with the crowd.—'Ἀττικωνικοί. The aspirate was suggested by Bekker and is added by all recent editors, except that Richter has ὀττικωνικοί, and that Van Leeuwen for 'Ἀττικωνικοί coolly writes *ἑμείς* Ἀττικοί.

218. *νῆ* τὴν Ἀθηνᾶν, *νῆ* Δί' MSS. (except that I. P¹. and P². insert *τὸν* before Δί') vulgo. Meineke takes all the dramatic life out of the line by reading *νῆ* τὴν Ἀθηναίαν' μὰ Δί', yet he is followed by Holden, Blaydes, and Herwerden. Cobet, who in 217 proposed *εὐθύς* ἄνδρες for *ἑμείς*, *εὐθύς*, here proposes *ᾧ*δρες for *νῆ* Δί'.—*πιστέον* I. P¹. P². vulgo. *πιστέον* R. V. *σπιστέον* Hirschig, which Blaydes also adopts.

219. τὴν Πύλον I. P¹. P². vulgo. τὴν πόλιν R. V., an obvious error, but followed by Fracini, Gormont, Bergk, and Mazon. *ἦν* ἔχωμεν τὴν Πύλον is precisely what the Athenians would, and did, say; but for some reason or other a number of really nonsensical conjectures have been put forward in its place. Hirschig proposed *ἦν* ἔλωμεν τὴν Πύλον, a reading historically impossible (since Pylus had been taken long ago), but so like one of Cobet's that it is not surprising to find Cobet applauding it as "verissimum," N. L. p. 204, and Blaydes brings it into the text. Kock suggests *ἀντέχωμεν* αὖ πάλιν. Van Leeuwen, for the vigorous sentence

with which Aristophanes concludes the speech, substitutes his own somewhat feeble composition *ἦν μεθῶμεν τήμερον*. Such alterations as these seem to go beyond what is permissible to the editor of an ancient author.

220. *ὁ γοῦν χαρακτήρ*. This line was continued to Hermes in every edition before Brunck's; and several editors therefore changed *ἡμεδαπός* into *ἡμεδαπός*. Bentley was the first to restore it to Trygaeus, to whom it is now found to be given by R., while V. has the line signifying a new speaker. And it is given to Trygaeus by Brunck and all subsequent editors.

233. *ἔνδοι* V. I. P¹. P². vulgo. *ἔνδοθεν* R. Fracini, Dindorf, Holden, Bergk, Meineke, Richter, Green, Paley, and Mazon.

239. *τοῦ βλέμματος* R. V. Bothe, Bekker, recentiores. *καὶ τοῦ βλέμματος* I. P². editions before Brunck. *καὶ βλέμματος* P¹. Brunck. *τὸ βλέμμα πως* Invernizzi. But the variations in this and the preceding line are in the punctuation rather than in the words, the question being whether each line is to be taken as an independent sentence, or whether *ὅσον κακὸν* is to govern *τοῦ πλάτους* as well as *τοῦ βλέμματος*, or to be considered parenthetical. On this point there is great diversity both in the MSS. and in the editions, some punctuating after *πλάτους*, some after *κακὸν*, and some after both words. The ordinary Aristophanic usage seems greatly in favour of taking line 238 as an independent sentence; *ὧναξ* "Ἀπολλον, τοῦ νέφους, Birds 295; "Ἀπολλον ἀποτρόπαιε, τοῦ χασμήματος, Id. 61; "Ἀπολλον ἀποτρόπαιε, τοῦ μαντεύματος,

Wasps 161; and I have so taken it with Kuster, Brunck, Dindorf, Bergk, Blaydes, and most of the Commentators.

242. *τρισάθλια* MSS. vulgo. Dobree says "Perspicue legendum *τρὶς ἄθλια*." And this is followed by Bothe and some others but not generally. And see Plutus 851 and the Appendix there.

246. *ὦ Μέγαρά, Μέγαρ' ὡς ἐπιτερίψεσθ' αὐτίκα*, the Ravenna scholiast, Elmsley (in Edinburgh Review xxxvii. 68), Dindorf, recentiores, except Bothe, Sharples, Zacher, and Graves. *ὦ Μέγαρά Μέγαρ' ὡς ἐπιτερίψεσθ' αὐτίκα* I. P¹. P², all editions (except Invernizzi) before Dindorf; and Bothe, Sharples, Zacher, and Graves afterwards. But Bentley, objecting probably both to the use of *τερίψομαι* in a purely passive sense, and to the rhythm of the line, proposed *ὦ Μέγαρά* with *ἐπιτριβήσεσθ'*; while for the latter word Elmsley proposed *ἐπιτερίψεσθ'*. And *ὦ Μέγαρά* was subsequently found to be the reading of R. V. (though they also have *ἐπιτερίψεσθ'*, making the line a syllable short, and so Invernizzi); whilst the Scholiast on R. has *ἐπιτερίψεσθ'*. Accordingly there has been a general acquiescence in Bentley's *ὦ Μέγαρά* and Elmsley's *ἐπιτερίψεσθ'*. It is difficult to say whether the fact that War's other denunciations commence with *ὦ* is in favour of, or against, the same commencement here.

251. *οἶ' ἦ* Bp. Blomfield (Gloss. on Agamemnon 64) Richter. And so I read in my previous edition, observing that "*οἶ' ἦ*" might easily be mistaken for *οἶη* and so become converted into *οἶα*." Harpocration indeed, s. v. *Κεῖοι*, does read *οἶα*. *οἶα* MSS. vulgo. Meineke

reads *οἶον*, with which however *πόλις* would require the article. The MSS. and early editions continue the line to War, but Dobree's proposal to transfer it to Trygaeus is obviously right, and is now universally accepted.

253. *χρήσθ'ἀτέρφ*. The MSS. read *χρήσθαι θ'ἀτέρφ*, making the line a syllable too long. All editions before Brunck rectified the metre by omitting *σοι*, which all the MSS. read. And so (after Brunck) Bothe, Weise, and Richter. "At locum hic habere non potest *θ'ἀτέρφ*, *altero*, tanquam de duobus definitis sermo esset; oportet *ἐτέρφ* absolute, *alio*. Scribendum igitur *οἶτος*, *παραινῶ σοι μέλειτι χρήσθαι 'τέρφ*" Brunck. And so, or as Bekker wrote it, *χρήσθ'ἀτέρφ* all subsequent editors except as aforesaid.

254. *τετρώβολον* MSS. vulgo. Dindorf suggested *τετρωβόλου*, which is read by Holden, Meineke, Richter, Green, and Paley.

257. *ὥς δριμύς*. In the editions before Bekker these two words were continued to War. But Bentley proposed to transfer them to Riot, and this is now found to be the arrangement in R. V., and is followed by Bekker and others. Hermann however proposed to transfer them and the whole of the following line (changing *ἐνέβαλες* into *ἐνέβαλεν*) to Trygaeus, and this is followed by Dindorf and others. It seems to me that the MS. arrangement, which I have retained, is in every respect better than Hermann's.

259. *οἴσεις* MSS. vulgo. Dobree on Clouds 633 said "Qu. *οἶσ' οἶσ'*," an unfortunate suggestion, which he did not repeat when he came to the Peace.

It is however adopted by Meineke, Holden, and Blaydes.

261. *'Αθηναίων μεταθρέξει ταχύ*. R. V. I. P². Fracini, Gelenius, Invernizzi, Green, Paley, Merry, and Graves. *'Αθηναίους μεταθρέξει ταχύ*. P¹. all other editions before Brunck. Since Invernizzi all editions have adopted *'Αθηναίων*. But according to the rule invented by Dawes (at Plutus 166) the second syllable of *μεταθρέξει* should be short; and editors from Brunck downwards, except as aforesaid, have sought to remodel the line so as to bring it into conformity with this rule. Brunck inserted *σὺ* before *μεταθρέξει*, and this is followed by Bekker, Bergk, Van Leeuwen, and others; Elmsley (at Ach. 759) proposed to read *'Αθηναίοισι* subaud. *ὄντα*; Dobree proposed to change *ταχύ* into *ταχὺ πάνι*, and this is done by Meineke, Herwerden, Hall and Geldart, and others; Dindorf inserted *γε* before *μεταθρέξει*, and so Bothe, Richter, and others, and Blaydes reads *τινὰ ταχύ*. But rules, so purely empirical as this, however useful as showing the general leaning of the Comic Writers, and the airiness and vivacity which they strove to infuse into their metres, become positively mischievous when they are elevated into Draconian laws which must be strictly enforced against any amount of opposing evidence. The enormous number of passages (some, but not all of which are collected by Kidd in his notes on Dawes, and by Mitchell in his Note H to the Wasps), in which a perfectly simple and unsuspecting text has been vexed and worried into a reluctant conformity with this supposed rule, is at least sufficient to

show that the rule, if it existed at all, admitted of abundant exceptions. It is not suggested that the rule applies to any but the comic poets, and it seems to savour strongly of the watertight compartment theory; see on 32 *supra*.

262. εἰ δὲ μὴ γε, κλαύσομαι MSS. vulgo. Meineke substitutes ᾧ for γε and is followed by Holden. Richter reads εἰ δὲ μὴ— ΠΟΔ. κεκλαύσεται. Κεκλαύσομαι had previously been proposed by Raper; see Kidd's Dawes 154 note.

269. Ἀθηναίοισιν ἀλετρίβανος Porson, Bothe, Bekker, recentiores. Ἀθηναίους ἀλετρίβανος R. V. I. P². To these words P¹. added ὀργῆς, an unsuccessful attempt to mend the metre, and such is the reading in all editions before Bothe and Bekker. The iota in ἀλετρίβανος was supposed to be short; it really is long.

271. πότνια δέσποινα P¹. Bentley, Tyrwhitt, Brunck, recentiores. δέσποινα πότνι' the other MSS. and all editions before Brunck.

273. ἢ πρὶν γε *sane priusquam*. So I read in my former edition. ἢ πρὶν γε MSS. vulgo. The Scholiast's explanation of the line is εἰ γε ποιῶν ἀπώλετο ἐκείνος, εἴπερ πρὸ τοῦ ἀπολέσαι τὰ πράγματα ἡμῶν ἀπώλετο, whence he is supposed by Dobree and Seidler (wrongly, I think) to have read εἰ πρὶν γε here, and that reading is adopted by Bothe and Zacher. πρὶν ἢ γε Buttman. Bergk suggested πρὶν τόνδε, which is read by Merry and Graves. The line is omitted by Dindorf, Meineke, and some others, and bracketed by some.

274. δῆτ' MSS. (except R.) vulgo. γέ τι R. Invernizzi represented R. as reading, and himself read, γ' ἔτ'. γέ τι ν' Dindorf, Bergk, Green, Blaydes. γ' αἶτ' Reisig, Zacher.

282. Λακεδαιμονίοισιν ἀλετρίβανος Porson, Bothe, Bekker, recentiores. Λακεδαιμονίοισιν ἀλ- V. I. P². Here again P¹. as *supra* 269 seeks to amend the metre by reading Λακεδαιμονίοισι κακὸς ἀλ-, and so all editions before Bothe and Bekker.

291. καὶ χαίρομαι κεύφραίνομαι R. V. I. P². Suidas (s. v. Δᾶτις), Invernizzi, recentiores, except Weise and Van Leeuwen. καὶ τέρπομαι καὶ χαίρομαι P¹. editions before Invernizzi; and Weise afterwards. κεύφραίνομαι καὶ χαίρομαι Suidas (s. vv. νῦν τοῦτ' ἐκείν'), Van Leeuwen.

313. εὐλαβεῖσθε κ.τ.λ. R. V. Invernizzi, recentiores. I. P². have the same line, save that they omit κάτωθεν. But P¹. making, as usual, an attempt at emendation, produces a most extraordinary line. He omits not only κάτωθεν but also the νυν after εὐλαβεῖσθε, and annexes, from the Scholiast, the words καὶ δεδίττεσθε, so that the line ran εὐλαβεῖσθ' ἐκείνον τὸν Κέρβερον καὶ δεδίττεσθε. And that was the reading of all editions before Brunck. Whilst the text was in this condition Florent Chretien proposed εὐλαβεῖσθ' ἐκείνο καὶ τὸν Κέρβερον δεδίττετε; Bentley εὐλαβεῖσθ' ἐκείνον τὸν Κέρβερον καὶ δείετε; Pierson εὐλαβεῖσθ' ἐκείνο νῦν τὸν Κέρβερόν τε δείετε; while Brunck, with the aid of P²., read εὐλαβεῖσθε νῦν ἐκείνον δεδιότες τὸν Κέρβερον.

316. οὔτι καὶ νῦν MSS. vulgo. οὔτι 'κείνων, i. e. τῶν κάτωθεν, was proposed by "Hotibius," but Bothe did not repeat the suggestion in either of his editions. Dobree proposed οὔτι νῦν γ' ἔτ', and Richter οὐδ' ἐκείθεν. οὔτι χαίρων Meineke, Holden. But the meaning is not "none shall take her away *with impunity*," but "none shall take her away *at all*," as in the passages of

[illegible]

In drawing out the scheme in the former edition I did not make sufficient allowance for the extreme frequency with which the final syllable of a cretic ending a line is found to be short, so that the cretic really becomes a dactyl. For example in the eight cretico-paeonic lines relating to the sons of Automenes (*Wasps* 1275-82) this termination occurs in four consecutive lines, and perhaps more frequently still, though not so continuously in any one passage, in the *Acharnians*. It will be seen that the system of seventeen lines is composed of twelve cretico-paeonic lines, all dimeters except the last which is a trimeter, three trochaic tetrameters catalectic, one iambic dimeter, and one consisting of a trochaic dimeter followed by a cretic dimeter. The last-mentioned line is the first of the system, and is the only line about the metre of which there is any conceivable doubt; some making it a trochaic tetrameter, and others treating it as half trochaic and half cretic, as it was given in the introduction to my former edition and now appears in my text. Not a single MS. gives the line in either of the three systems as a trochaic tetrameter: one

gives it in one case exactly as in the text, and the reading of the others point to the same conclusion.

346. *ἐὶ γὰρ ἐγένοντο* ἰδεῖν ταύτην με τὴν ἡμέραν. This is the reading of R. except that R. adds *ποτέ*, a word that has probably crept in from some marginal gloss. It will perhaps make the matter clearer if we divide the line into two sections: (1) *ἐὶ γὰρ ἐγένοντο* ἰδεῖν R. Invernizzi, recentiores. For *ἐγένοντο* V. has *γένοντο*, I. P². *γένοντο*, while P¹. fills up the gap left in these latter readings by giving *μοι γένοντο*, and so all editions before Brunck who reads *εἶθε μοι ταύτην ἰδεῖν*. (2) *ταύτην με τὴν ἡμέραν ποτέ* R. V. I. P². Invernizzi, Bekker. P¹. having inserted *μοι* in the first section, omits *με* here, reading *ταύτην τὴν ἡμέραν ποτέ*. And so all editions before Brunck (who reads *γένοντό ποτε τὴν ἡμέραν*), and Weise afterwards. Since Bekker three different readings have prevailed. Porson proposed *τὴν ἡμέραν ταύτην ποτέ*, and this is followed by Meineke, Blaydes, and Mazon. Dindorf proposed *ταύτην μέ ποτε τὴν ἡμέραν*, which is followed by Bothe, Green, and Paley. Bergk simply struck away the *ποτέ* from R.'s reading, and this I followed in the introduction

to my former edition; and, save as aforesaid, it is adopted by all editors subsequent to Bergk.

357. *σὺν δόρῃ σὺν ἀσπίδι* Dindorf, Bergk, Richter, and most of the subsequent editors. *σὺν δορὶ σὺν ἀσπίδι* R. V. I. P². Invernizzi, Bekker. *σὺν δορὶ σὺν ἀσπίδι τε* P¹. editors before Invernizzi. Porson suggested *ξὺν δορὶ ξὺν ἀσπίδι*, and this is read by Bothe and others. Cf. Wasps 1081.

382. *ῥομίδιον* MSS. vulgo. Dindorf is said to have suggested *ῥομήδιον* (I do not know where he did so), and this appears to be the correct reading in Lucian's *Contemplantes* 1. Schwabe proposed *Ἑρμίδιον*. But the first to alter the text was Blaydes who read *Ἑρμείδιον*. His particular alteration has not been followed, but his example in altering the text has been followed by all subsequent editors except Merry and Mazon; Herwerden adopting Schwabe's proposal, and the others following in his train. See the Commentary.

385. *μηδαμῶς μηδαμῶς* V. Bergk, and all the editors who in line 346 read *ταύτην με τὴν ἡμέραν*. *μὴ μηδαμῶς μηδαμῶς* R. I. Invernizzi. I imagine that in this reading the first *μὴ* is merely a duplicate of the last syllable of *Ἑρμῇ* which immediately precedes. *μὴ μηδαμῶς μὴ μηδαμῶς* F. P². *μηδαμῶς μὴ μηδαμῶς* P¹. vulgo.

387. *παρ' ἐμοῦ γε* vulgo. *παρ' ἐμοῦ* (omitting *γε*) MSS. *παρ' ἐμοί γε* Cobet, Meineke, Holden. I do not know why they object to *παρ' ἐμοῦ*, *from me, as my gift*, which is obviously right.

389. *νόμιζ' ἐν τῷδε τῷ νῦν πράγματι* Bentley, Hall and Geldart. *νομίζων ἐν τῷδε τῷ πράγματι* MSS., editions before

Brunck; and Invernizzi, Bothe, and Bekker afterwards. Brunck wrote *κεῖνο μὴ φαῖλον νομίζων τούτῳ τῷ πράγματι*. Dindorf, combining the suggestions of Bentley and Brunck, gave *νόμιζ' ἐν τούτῳ τῷ πράγματι*, observing that the words *τούτῳ τῷ πράγματι* occur in Lys. 615. And this has been almost universally followed, though it departs far more widely than Bentley's proposal from the MS. reading. But Bergk and one or two others end the line (as the first line of the system) with two cretics *νόμιζ' ἐν τῷδε τῷ πράγματι*, and Meineke writes *νομίζων ἐν τοιούτῳ πράγματι*.

390. *μηδ' ἔχε . . . ἐμαίσι*. See the Commentary. *μὴ γένη παλίγκοτος ἀντιβολοῦσιν ἡμῖν* MSS. vulgo, though all editions before Invernizzi add *τις* after *παλίγκοτος* and *γε* after *ἡμῖν*. Brunck twists the MS. reading into a trochaic tetrameter *ἡμῖν ἀντιβολοῦσιν, ὄναξ, μὴ γένη παλίγκοτος*, and Richter into two trochaic dimeters *μὴ γένη παλίγκοτος προσκυνούντ' μοί σ', ἄναξ*, but otherwise the MS. reading is left untouched, as incurably corrupted. Of course in my reading *παλίγκοτος* might be read for *παλιγκότως*, but the adverb is more usual.

402. *κλέπται τε γὰρ νῦν εἰσι μᾶλλον*. So I read in the former edition, following V., except that, with I. and P², I wrote *εἰσι μᾶλλον* for *μᾶλλον εἰσι*, so as to bring the termination of the present line into more exact conformity with that of its predecessor; and so now Zacher reads. R. omits the line, no doubt owing to the similarity of termination, but some corrector has written in the margin V.'s reading rendered unmetrical by the omission of *τε*. *κλέπται τε γὰρ νῦν μᾶλλον εἰσιν* V. Dindorf, Holden. *κλέπται γὰρ*

νῦν εἰσι μάλλον I. P². *κλέπται γάρ εἰσι νῦν γε μάλλον* P¹, a more fortunate conjecture than most of his, since it has been accepted by every editor except the few here excepted. Meineke quite unnecessarily deserted all the MSS. and wrote *κλέπται τὰ νῦν γάρ εἰσι μάλλον*, which is adopted by Van Leeuwen and Graves; then, in his V. A., he altered *τὰ νῦν γάρ* into *τὰ γὰρ νῦν* which Green follows.

407. *ἐπιβουλεύοντε* R. Bentley, Bothe, Bekker, recentiores. *ἐπιβουλεύονται* V. F. I. P². *ἐπιβουλεύουσι* (with a colon or full stop at the end of the line) P¹. And here again his conjecture was adopted by every editor before Invernizzi, who represented R.'s reading to be, and himself read, *ἐπιβουλεύοντες*.

409. *ἵνα δὴ τί* Bentley, Bergk, and almost all subsequent editors. So Clouds 1192, Eccl. 791. *ἵνα τί δὴ* (which is contra metrum) R. V. F. I. P². Fracini, Gelenius to Bergler inclusive. *ἵνα τί δ'* P¹. Aldus, Cratander, Brunek, and others. *ἵνα δέ τί* the two Juntas, Gormont, and Grynaeus.

412. *ἡμᾶς* R. V. Bentley, Bergk, Meineke, Green, Herwerden, recentiores, except Sharpley. *ὑμᾶς* the other MSS. and vulgo.

415. *ἀρμπαλώας* MSS. vulgo: and Suidas cites this line for the purpose of illustrating the word *ἀρμπαλώα*. Bentley however suggested *ἀμαρπαλώας*, which is read by Bergk, Meineke, Holden, Herwerden, and subsequent editors except Mazon and Zacher; but which seems to me simply to destroy a characteristic jest.

417. *τήνδε καὶ* MSS. vulgo. On account of the anomalous position of the copulative Dobree suggested *τήνδε*

δὲ ξυνανέλκυσον οἱ συνηξέλκυσον, and some have adopted *ξυνανέλκυσον* with *τήνδε καὶ*. Meineke changed *τήνδε* into *τῶνδε*, a very improbable reading, but adopted by Herwerden, Sharpley, and Zacher.

420. *Διπολίδει*. With Zacher I have adopted Mr. Sharpley's spelling of this word, which is so spelled in inscriptions and in the Lexicon Sangerman, Bekker's Anecd. p. 91, and which corresponds with the *Διπολιώδη* of Clouds 984. *Διπόλιδει* MSS., all editions before Bothe and Bekker, and one or two afterwards. Porson objected to *Διπόλιδει* and proposed *Διπόλει*, which is read by Bothe and Bekker and almost all subsequent editors.

421. *ἄλλαι*. The aspirate, proposed by Bergk, is added by Meineke, Blaydes, Herwerden, Van Leeuwen, Zacher, and Graves. But even without the aspirate there was never any doubt as to the meaning of the line. "Tum civitates ceterae, functae malis," Florent Chretien.

427. *εἰσιόντες* MSS. vulgo. We have not enough information about the intricacies of the Athenian theatre to understand precisely what the Chorus are directed to do; but there is no need of such idle conjectures as Bachmann's *εἰ' ἰόντες* (which Herwerden introduces into the text), or Kock's *εἰα πάντες*. And we must remember that, as a rule, the action of the Chorus is restricted to songs, dances, and gesticulations in the orchestra.

430. *τᾶλλα δ'* MSS. vulgo. Meineke (Vind. Aristoph.), "not understanding to what *τᾶλλα* can refer," proposes *καὶ γὰρ*, or *πάντα δ'*. But the meaning is plain.

'You take the manager's part; everything else *we* can supply.'

432. *ῥηαλοῦμεν. ρηαλοῦμεν* MSS. vulgo. The apostrophe was added by Bentley from Eustathius on *Odyssey* i. 150 (p. 1403), and so Brunck, Bergk, Blaydes, and several other editors. Sharples reads *ῥηαλοῦμεν*. But Eustathius observes *eis τὸ δοκεῖν δασύνεσθαι τὸ ἰάλλειν ἀρκέσει ὁ Ἐφιάλτης*.

435. *εὐχόμεσθα* V. F. I. P¹. P². vulgo. *εὐχόμεσθα* R. *εὐχόμεσθα* Hamaker, Bergk, Meineke, Holden, Herwerden, recentiores, except Mazon. But this seems to me a complete mistake. Trygaeus is not stating a fact, but *exhorting* to prayer. *εὐχόμεσθα, Let us pray*, was the regular form. It is used again *infra* 973.

439. *γε* *διάγειν*. This I proposed in my former edition. The MSS. (except P¹) have simply *διάγειν* (without *γε*). P¹ has *διάγειν με*, and so all editions before Dindorf. Dindorf proposed *διάξειν*, which is followed by Weise, Green, and Blaydes. Lenting proposed *διαγαγεῖν*, which is followed by Bergk, and, save as aforesaid, all subsequent editors. Boissonade proposed *διάγειν γε*. It seems to me that *διάγειν* is right: compare *Wasps* 1006, where Bdelycleon promises to take his father to dinners, wine-parties, and public spectacles *ὥσθ' ἡδέως διάγειν σε τὸν λοιπὸν χρόνον*. But the *γε* should here come after *εἰρήνη*, not after *διάγειν*.

441. The Scholiast says *δύο πρόσωπα ταῦτα φησιν, ὃν ὁ μὲν εὐχεται, ὁ δὲ ἕτερος ἀκούουσα τῇ εὐχῇ καταρόμενος λέγει*. I take him to mean that the preceding six lines have been a prayer for blessing, but that now we come to a series of imprecations which he supposes to have been invoked by a different speaker.

Dobree however, quite misunderstanding, as it seems to me, the Scholiast's observation, divides the triplets which follow into two sections, giving to Trygaeus merely the description of an objectionable person, and then making the Chorus take the words out of his mouth, and declare that person's fate. Thus he arranges the first triplet in this way: TP. *ὅστις δὲ πόλεμον μάλλον εἶναι βούλεται, XO. μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνυσ' ἄναξ | ἐκ τῶν δλεκράνων ἀκίδας ἐξαιρούμενον*. And so on with the others: so that Trygaeus is never allowed to finish his sentence. This seems to me supremely ridiculous, and it cannot be what the Scholiast meant, for under this arrangement Trygaeus never *εὐχεται*, the Chorus does that for him. Yet no less than five editors—Richter, Herwerden, Mazon, Sharples, and Graves—have followed Dobree's mistake.

445. *πότνι', ἐν ταῖσιν μάχαις*. This seems to have been suggested by Dindorf in some earlier edition, and it is adopted by Bekker and all subsequent editors except Weise. *πότνι' ἐν ταῖς μάχαις* MSS. except P¹. *πότνιά γ' ἐν ταῖς μάχαις* P¹. editions before Bekker; and Weise afterwards.

446. *πάσχοι γε τοιαῦθ'* MSS. (except V.) vulgo. *πάσχοιτο τοιαῦτα*. V. Dindorf suggested *πάσχοι τοιαῦτ' ἄτθ'*, which is adopted by Meineke, Blaydes, Herwerden, and Van Leeuwen.

450. *κεῖ . . . ξυλλάβῃ* MSS. Suidas (s. v. *τροχὸς*) vulgo. Here, as in *Knights* 805, the weight of authority in favour of the combination of *εἰ* with the subjunctive is so great that it cannot reasonably be rejected. And it seems certain that Aristophanes occasionally used *ἦν* with

the optative and *εἰ* with the subjunctive. See the Appendix on Knights 698–700, 805, Birds 1240, Plutus 217, and *infra* 783. In the present case it would be easy to change *κεῖ* into *κῆν* or *ξυλλάβῃ* into *ξυλλάβοι*. And indeed the former change was made by Brunck and Bothe, while the latter was suggested (though not adopted) by Meineke, and made by Richter, Holden, Paley, Herwerden, Hall and Geldart, Merry, Sharpley, Van Leeuwen, and Graves.

452. γ' ἔλκοιτο MSS. Suidas (s. v. *τροχισθείσα* and again s. v. *τροχὸς*) vulgo. *στρεβλοῖτο* Blaydes, Herwerden, and Van Leeuwen, without a shadow of justification.

457. Ἄρει δὲ μή; TP. μή. Bentley, Dindorf, recentiores, except Bothe, Richter, Sharpley, and Zacher. Ἄρει δέ; (to the first speaker) and μή μή. (to the second) MSS. and the other editions. But Bentley's emendation is confirmed by the second section of the line, where again we find one *μή* in the question, and but one in the answer.

462. εἶα ἔτι μάλα P¹. editions before Invernizzi; and Bothe, Bekker, Blaydes, and Zacher afterwards. ἔτι μάλα (without *εἶα*) the other MSS. and editions. But in the corresponding line *infra* 489 all the MSS. read *εἶα νῆ Δία*, which seems to require *εἶα ἔτι μάλα* here.

469. ἀλλ' ἄγετον ξυνανέλκετε καὶ σφῶ. So I read in my former edition and so Zacher now reads. The MSS., except V., read *ἄγετον ξυνέλκετον καὶ σφῶ*, and so all editions before Dindorf. And at the date of my former edition it was supposed that V.'s reading was the same; but it is now clear that V. begins the word with *ξυνα-* with *νε* written above

the *α*. They all omit the initial *ἀλλ'*. Hermann proposed *ἀλλ' ἄγετόν γε συνέλκετε καὶ σφῶ*. Ahlwardt *ἀλλ' ἄγετ' ἀλλὰ συνέλκετε καὶ σφῶ*. Dobree *ἀλλ' ἄγετε ξυνανέλκετε καὶ σφῶ*, which is followed by Herwerden, Hall and Geldart, and Graves. And so Holden in his first edition, though himself suggesting *ἀλλ' ἄγεθ' ἔλκετ' ἀνέλκετε καὶ σφῶ* which in his second edition he introduced into the text. Dindorf proposed *ἀλλ' ἄγεθ' ἔλκετον ὄγαθὲ καὶ σφῶ*, but in his text prudently substitutes a lacuna for *ὄγαθὲ*, in which he is followed by Green. Bothe, who omits the *ὥς* in line 496 *infra*, reads *ἄγετε ξὺν δ' ἔλκετε καὶ σφῶ*. Bergk gives *ἀλλ' ἄγετον ξυνεφέλκετε καὶ σφῶ*, and so Paley, Blaydes, and Merry. Meineke, not observing that the line is dactylic, gives *ἀλλ' ἄγετον νῦν ἔλκετε καὶ σφῶ*, and so Mazon. Richter *ἔλκομεν, ἀλλ' ἄγεθ' ἔλκετε καὶ σφῶ*. But the strangest alteration of all is made by Van Leeuwen who reads *ἄγετον, ξυνέλκετον ἤδη σφῶ*, regardless of sense and metre. I have adopted Dobree's *ξυνανέλκετε*, though for the reason given in the Commentary retaining with Hermann, Bergk, and Meineke the dual *ἄγετον*.

479. ἔχονται τοῦ ξύλου MSS. vulgo. Mr. Richards suggests *ἐνέχονται τῷ ξύλῳ*, whence Van Leeuwen reads *ἔχονται ἐν τῷ ξύλῳ*. This expresses the meaning clearly, possibly too clearly, for Hermes seems to be purposely enigmatic.

481. Μεγαρεῖς. The word occurs again *infra* 500. In both places V. and P² have *Μεγαρεῖς*; R. and I. have *Μεγαρεῖς* in one place and *Μεγαρήν* in the other; and the only MS. which has *Μεγαρήν* in both places is P¹, the most untrustworthy of all the MSS. The great preponderance

of authority therefore in these passages is in favour of *Μεγαρεῖς*, but Marco Musuro employed *P¹*. or a very similar MS., and accordingly *Μεγαρήϊς* found its way into the *Editio Princeps*, and has ever since retained its place in the text. See *Acharnians* 753 and the Appendix there.

489-92. *νῆ Δία . . . ἀντισπᾶν*. The arrangement in the text is that of R. V. I. F. *P²*. Half a line, probably consisting of two spondees, is missing. *P¹*. attempted to fill up the gap by inserting between 489 and 490 the words *ὦ εἰᾶ, ὦ εἰᾶ* as in the corresponding system (463), and writing the next line *ΧΟ. μικρόν γε κινούμεν*. TP. *οὐ δεινόν*; and Musuro, as so often in this Play, adopted the alteration of *P¹*., and so all editors before Bekker, Bentley however suggesting that *μικρόν κινούμεν γ'* should be read for *μικρόν γε κινούμεν*, and Brunck and Bothe so reading. The intruding *ὦ εἰᾶ, ὦ εἰᾶ* was first ejected by Bekker, on the authority of R. V., and save in Weise and Bothe's second edition has never appeared again. Bekker, wrongly I think, left a blank after *δεινόν*, and all subsequent editors have assumed that the missing half-line should come there; and some have proposed, and some inserted, a form of words to fill the gap. Thus Dindorf proposed *δῆτα τόδ' ἐστίν*; which Graves reads; Bergk, *δῆτα τόδ' ὑμῶν*, which Herwerden reads: Holden proposed *καὶ δεινότατον*. Richter reads *τοῦτ' ἔστ' ὀνδρες*; Blaydes, *δῆτ' ἔστ' ὀνδρες*; Merry, *κάτοπον, ὑμῶν*; Sharpley, *κάτοπόν ἐστιν*; and Van Leeuwen, *τοῦτ' ἔστ' ἦδη*. It seems to me, however, that the blank really comes after *ἀντισπᾶν*, and should be filled by words equivalent

in meaning to, but less prosaic than, *τοὺς δ' οὐδὲν δρᾶν*. There are three parties among the Hellenic peoples: those who are pulling their best; those who are thwarting them; and those who are doing nothing, *δρῶσ' οὐδὲν*, supra 481; and all three should be mentioned here.

496. *κακόνοι τινές* R. Suidas s.v., Bentley, Tyrwhitt, Brunck, recentiores. *κακὸν οἷ τινες* I. *P²*. *κακοὶ τινες* V. *κακὸν εἶ τινες* *P¹*, again accepted in the Aldine edition and holding its place till ejected by Brunck.—*ἑμῖν* MSS., Aldus, and all editions before Gelenius, except Fracini and the second Junta. *ἡμῖν* Suidas s.v. *κακόνοι*, Fracini, the second Junta, Gelenius, recentiores. I had no hesitation in the former edition in restoring the MS. reading, which seems to me absolutely necessary, for the defaulters are not in the Chorus, but are some of the imaginary peoples, Boeotians, Argives, and the like, who ought to be assisting in, but are in reality retarding, the restoration of Peace.

497. *μέν γ' οὖν* (or *μέν γοῦν*) Bentley, Bothe, Dindorf, recentiores, except as hereinafter appears. *μέν οὖν* MSS., editions, except Bothe, before Dindorf. *μέν νυν* Cobet, Meineke, Holden, Herwerden, Merry, and Graves.

498. *ἀνδρείως* Bentley, Brunck, recentiores. *ἀνδρικῶς* MSS., editions before Brunck.

503-7. *καὶ τοῖς Ἀθηναίοισι . . . ὑποχωρήσατε*. These lines are given in the text exactly as they stand in every MS. and in every edition except Van Leeuwen's. His alterations are worth recording for the purpose of showing the amazing extent to which a Dutch editor

considers himself at liberty to rewrite a Play of Aristophanes. τοῖς Ἀθηναίοις he changes into τοῖσι Θηβαίοις; δικάζετε into διστάζετε; τήνδ' ἐξέλκυσαι into τὴν θεὸν ποτε; and πρὸς τὴν θάλατταν into ἰδεῖν παρούσαν. All these changes are made without a shadow of authority, and, as it seems to me, without a shadow of justification.

511. ἐξέλκονσι MSS. vulgo. ἐκτελοῦσι Herwerden, Van Leeuwen, an ingenious conjecture, but for the reason given in the Commentary I am unable to desert the reading of the MSS.

513. ὁμοῦ 'στιν ἤδη MSS. (except P¹.) Brunck and all subsequent editors. The Scholiast says ὁμοῦ 'στιν ἤδη ἀντὶ τοῦ ἐγγύς, and P¹ annexes the ἐγγύς to the line, reading ὁμοῦ 'στιν ἤδ' ἐγγύς. And so, save that they have ἤδ' for ἤδ', all editions before Brunck, though both Hemsterhuys and Toup pointed out that ἐγγύς was a mere gloss on ὁμοῦ.

524. πρόσωπον δ' Θεωρία MSS. (save that P¹ omits the line, doubtless because it has the same termination as the preceding line) vulgo. Meineke (Vind. Aristoph.) proposed to substitute for this second δ' Θεωρία the words Εἰρήνη φίλη and this is done by Van Leeuwen. Blaydes observes "Possis etiam δ' φίλη θεά," whence Mazon reads δ' φίλη θεός. No doubt what follows seems more appropriate to Peace herself than to one of her attendant maidens; but it is difficult to believe that Trygaeus addressed the words οἶον δὲ πνεῖς, &c. to an artificial statue.

525. ὥς ἡδὺ κατὰ τῆς καρδίας MSS. vulgo. It was a Dutch editor who supra 503-7 substituted his own composition for that of Aristophanes; it is an Eng-

lish editor, Dr. Blaydes, who does so here. For the words in the text he reads ὅζει δὲ καὶ τῆς κιστῖδος, leaving only the article τῆς unchanged.

527. ὅμοιον MSS. vulgo. Richter reads ὁμίλου. But after ὅμοιον we must understand τῇ ὁσμῇ as if Trygaeus had used the word ὁσμῇ in the preceding lines.

529. κρομνοξυρεγμίας MSS. vulgo. Dobree suggested κρομνοξερνγμίας, which is read by Richter, Holden, Green, and Graves, but is certainly wrong. As I pointed out in the introduction to my former edition, ὄξυρεγμία is used by Aristophanes in his Σκηνὰς καταλαμβάνουσαι, and by Lucian, De Mercede Conductis, 19, in precisely the same sense.

531. τραγῳδῶν MSS. vulgo. Brunck, and afterwards Bergk, suggested τραγωδῶν, which is read by Meineke, Richter, Holden, Herwerden, and Zacher.

536. κόλπου MSS. vulgo. I think that Blaydes is the only editor who has actually altered the text, reading ὄχλου, but many have suggested an alteration. Reiske proposed κτύπου, Hamaker κώμου, Bergk κάπη, Kock κόπου, and Hall and Geldart βολίτου. But nobody has adopted anybody else's conjecture.—ἀγρὸν MSS. Invernizzi, recentiores, except Weise. ἱπνὸν editions before Invernizzi; and Weise afterwards. No MS. has ἱπνὸν, but one Scholiast mentions it as a variant; γράφεται εἰς ἱπνὸν ἱπνὸς δέ, ὃ ἡμεῖς καμίνιον καλοῦμεν.

542. κνάθους προσκείμεναι P¹. Suidas (s. v. ὑπωπιασμέναι), all editions (except Bekker) before Bergk; and Richter and Green afterwards. κνάθους προσκείμεναι R. V. and the other MSS., except P¹.

Bekker, Bergk, recentiores, save as aforesaid. In this state of the authorities I feel that I too ought to read *κνάθους*, but I cannot bring myself to believe that *κνάθους προσκείμεναι* is Greek, or that it can, as Cobet (N. L. 145) assures us, be equivalent to *κνάθους προσκειμένους ἔχουσαι*. Nor do I perceive the analogy, upon which he insists, between *κνάθον προστίθεμαι* and *κνάθον πρόσκειμαι*, the latter being an intransitive verb. Nor am I impressed by his argument that

And, little sir, when your young bones grow stiffer
I'll tie you to a sword ;

and Sir Walter Scott's description, in the second chapter of *Old Mortality*, of wee Guse Gibbie who "was girded rather to than *with* the sword of a full grown man."

557. ἄσμενός σ' ἰδὼν P¹. Tyrwhitt, Brunck, recentiores. ἄσμενος ἰδὼν the other MSS., "pronomén exhaustit praece-dens litera" as Brunck says. ἄσμενός γ' ἰδὼν (apparently an attempt on the part of Musuro to restore the metre) editions before Brunck.

568. αὐτῶν ἀπαλλάξειεν MSS. vulgo ; but in R. αὐτῶν was originally omitted, and then added in the margin. Several scholars taking αὐτῶν to refer to the agricultural instruments, and not (as it really does) to the farmers themselves, have felt constrained to alter the line. Herwerden changes αὐτῶν into αὐταῖς, Sharp-ley into ἐκ τῶνδ'. These are the only editors who have altered the text, but several other conjectures have been made. αὐτῶν ἂν ἀπολαύσειεν ἂν μετόρ-χια, Kock; αὐτῶν ἀπαλλάξειαν ἂν μετόρ-χιον, "they will rid their vineyard spaces of dry leaves," O. Schneider. But

"πρόσκειμαι κνάθῳ eo fere sensu dicetur quo Cicero usus est 'quum Lentulum generum suum, exiguae staturae hominem, longo gladio accinctum vidisset; quis, inquit, generum meum ad gladium alligavit?' apud Macrob. Saturn. ii. 3," for that, I take it, is the very meaning which the words are intended to convey. With Cicero's jest may be compared the language, which in Beaumont and Fletcher's *Bonduca* i. 1, the British General uses to his nephew :

αὐτῶν is to be joined with μετόρ-χιον, *their* vineyard spaces.

582. ὡς ἦλθες ἡμῖν ἀσμένους φιλάττη. The reading of the MSS. and of all editions before Dindorf, and of Zacher afterwards, is ὡ φιλατ' ὡς ἀσμένουσιν ἡμῖν (or ἡμῖν) ἦλθες, and so Bothe, except that for φιλατ' he reads φιλάττη. Dindorf reads ὡς ἦλθες ἡμῖν ἀσμένους ὡ φιλάττη, and so Weise, Green, Paley, and Blaydes. The reading which I recommended in my former edition, and have now brought into the text, is really Dindorf's line with the ὡ omitted ; and so too Richter reads. Bergk reads ὡς ἀσμένουσιν ἦλθες ὡ φιλάττη, and so Herwerden, Hall and Geldart, Merry, and Sharp-ley. Meineke reads ὡς ἀσμένουσιν ἦλθες ἡμῖν φιλάττη, and so Holden and Graves ; and so Mazon, except that he changes φιλάττη into ὡ φίλη.

583. σῶ γὰρ ἐδάμην . . . βουλόμενος Dindorf, recentiores, except Van Leeuwen. σῶ γὰρ ἐδάμημεν . . . βουλόμενοι MSS., editions before Dindorf. σῶ ἐδάμημεν . . . βουλόμενοι Van Leeuwen. But the Scholiasts recognize that the Chorus

are here speaking of themselves in the singular number.—*δαιμόνια* R. Bothe, Bekker, recentiores. *δαίμονα* the other MSS. and the editions before Dindorf.

589. *γεωργῶν*. See the Commentary. *γέωργικόν* MSS., editions (except Bothe) before Bergk; and Green and Blaydes afterwards. *γεωργόν* Bothe, Bergk, and (save as aforesaid) recentiores.

599. *όπόσ'* Bentley, Bekker, Dindorf, Holden, Bergk, recentiores. *όσ'* R. and all the MSS. except V. and all editions before Brunck. *όσσ'* V. Bothe. *όσα γ'* Brunck, Invernizzi, Weise.

600. *προσγέλασεται λαβόντ'* MSS. (except P¹.) Porson, Bothe, Bekker, recentiores. *προσγέλασσονται σε λαβόντ'* P¹, who no doubt took the line to be, as Brunck afterwards contended that it was, "dimetrum anapaesticum, nisi malis choriambicum trimetrum catalecticum eum appellare"; and the reading of P¹ is, as usual, adopted in the Aldine edition, and is followed by all the editions (except Fracini and Junta II) before Gelenius; and by Brunck and Invernizzi afterwards. Fracini introduced *προσγέλασεται*, but retained the *σε*, and so Junta II and Gelenius to Bergler inclusive.

603. *σοφώτατοι* MSS. vulgo. In Archilochus and Cratinus (see the Commentary) the epithet is *λπερνήτες*, and Diodorus Siculus, citing this passage, inadvertently transfers that epithet to the present line. I cannot understand why Bentley proposed to read *λπερνήτες* here, but his suggestion is followed by Bothe, Meineke, Holden, Paley, and Sharples.

605. *ήρξεν αὐτῆς* Bentley. See the Commentary. *αὐτῆς ήρξε* (contra metrum) MSS. vulgo. *ήρξεν αὐτῆς* Seidler,

Dindorf, Weise, Holden, Meineke, Richter, Green, Paley, Merry, and Graves. Blaydes, though he does not accept this reading, supports it with a vast number of quotations, but in every one of them, with the exception of Medea 1372, the article accompanies the genitive. A more apposite passage than any which he has cited may be found in Pausanias i. 25. 3 *τὸ γὰρ ἀτύχημα τὸ ἐν Χαιρωνείᾳ ἅπασιν τοῖς Ἑλλήσιν ήρξε κακοῦ*. But there the meaning is "was the beginning of troubles," not "commenced the trouble"; and we should certainly expect *τῆς αὐτῆς* here. Bothe in his first edition suggested *αὐτὸς ήρξε*, but he did not repeat the suggestion in his second. Bergk proposed *αὐτίχ' ήρξε*, Madvig *ήρξ' αὐτῆς*, which is adopted by Mazon. Sharples for *γὰρ αὐτῆς ήρξε* reads *κακῶν γὰρ ήρξε*, Van Leeuwen *ήγξεν αὐτὴν*, which one would imagine would have put an effectual stop to her going away or returning. Many other equally hopeless conjectures have been made.

606. *μετάσχοι* R. V. Bekker, recentiores, except Weise and Richter, who with the other MSS. and the editions before Bekker read *μετάσχη*.

610. *ἐξεφύσησεν* (or *-σε*) MSS. vulgo. Bentley suggested *κάεφύσησεν*, which is read by Dindorf, Weise, Holden, and others.

612. *τὸ πρῶτον ήκουσ'* P¹, all editions before Bekker; and Bothe and Richter afterwards. *άκουσ'* R. V. the other MSS., Bekker, and save as herein appears subsequent editors. Blaydes reads *άφθεῖω'* and is followed by Herwerden. And though *ήκουσ'* has been discarded for *άκουσ'* the latter word has been found

so unsatisfactory that every effort has been made to get rid of it. Widmann suggests ἡβῶσ', Ruppertsberg αἴθουσ', Richter ὡς δὲ πρὸ τὸ πρῶτον ἀλγοῦσ', Hall and Geldart τὸ πῦρ ἀκούουσ', Zacher φλογμῶ' γανακτοῦσ', and so on. Probably ἡκουσ' is the conjecture of P¹., but if so it is much the best conjecture of the lot, and I have in the Commentary given my reasons for retaining it. Richter and Zacher say that Aristophanes would not have combined the expressions ἀπαξ τὸ πρῶτον, and that may be true with the reading ἄκουσ'; but it is exactly what he would have done with the reading ἡκουσ' for the purpose of expressing the instantaneous sequence of events.

616. ἡκηκόειν MSS., editions before Brunck; and Bergk and Mazon afterwards. And this is the form which Aristophanes invariably employed, except where metrical or rhythmical reasons compelled him to desert it. See the Fourth Additional Note to the Birds, p. 244 of that Play. Brunck changed the reading of all the MSS. into ἡκηκόη, merely saying "ἡκηκόη Attice. Vulgo ἡκηκόειν," and save as aforesaid he is followed by all subsequent editors. Mr. W. M. Starkie, Classical Review ix. 119, finding that in Wasps 800 Dr. Merry retains the form ἡκηκόειν, exclaims "Has the teaching of Cobet and Rutherford been writ in water?" To the question, so worded, the answer must be in the negative; for water has some sustaining power; but if that very competent scholar, instead of trusting to the "teaching" of others, had looked into the matter for himself, he would have found that this "teaching" has NOTHING WHATEVER to support it. Van

Leeuwen indeed may be thought to have discovered some support for it in the present passage, for he says that ἡκηκόη is read by "Phrynichus in schol." But this again is a mistake. The words of the Scholiast are τὸ δὲ ἡκηκόειν οὕτω διὰ τοῦ η Φρύνιχος ἀναγνώσκει. The Scholiast is calling Phrynichus as a witness in favour not of ἡκηκόη but of ἡκηκόειν, and the η to which he refers is the first, not the last, syllable of the word. He means that the pluperfect is commonly written ἀκηκόειν with an α, but that Phrynichus recognizes the spelling ἡκηκόειν with an η.

627. αἰτίων ἀν ἀνδρῶν R. V. Invernizzi, recentiores. αἰτίων ἀνδρῶν I. F. P²., the ἀν having been absorbed into the first syllable of ἀνδρῶν. This reading P¹., always ready with his emendation, tried to make metrical, by reading αἰτίων ἀνδρῶν γε, and as usual his reading was adopted in the Aldine edition and by all subsequent editors before Brunck who read αἰτίων περ ἀνδρῶν.

628. τὴν κορώνεων (κορώναιον R. V.) γέ μου MSS. vulgo. Porson, who in his note on Hecuba 1161 discusses lines 628-31, observes "nocet articulus τὴν, ut additus noceret ante ἐξμέδιμνον κυψέλην. Lege igitur καὶ κορώνεων γέ μου." But this is quite wrong. There is nothing special about the individual κυψέλην which was destroyed; but here Trygaeus is bewailing not merely a fig-tree, but the particular tree which he had planted and tended with such solicitude. Nevertheless the significant τὴν is changed into the insignificant καὶ by Dindorf, Holden, Meineke, Richter, Green, Blaydes, and Herwerden. Equally unfortunate is Van Leeuwen's

change of *μου* into *μοι*, for it is not the general damage done that Trygaeus regrets but the loss of "MY favourite fig-tree."

629. *ἐγὼ 'φύτευσα κάξεθρεψάμην* Bentley, Dawes (who adds "Exstat locus plane gemellus apud Eurip. Med. 1349 *παῖδας οὗς ἔφυσα κάξεθρεψάμην*"), Brunck, recentiores, except that in his second edition Bothe reads *φυτεύσας ἐξεθρεψάμην ἐγὼ. ἐγὼ φυτεύσας ἐξεθρεψάμην* MSS., editions before Brunck.

630. *ὦ μέλ' Junta*, vulgo. *ὦ μέλ' MSS.* Aldus, Fracini, Junta II, Gelenius. *ἐνδίκως γε δῆτ' Bentley*, Porson, Bothe, Dindorf, recentiores, except as herein-after mentioned. *ἐνδίκως δῆτ' R. V. I. F. P².* Invernizzi, Bekker. P¹., being minded to set this right, inserted *γε*, but inserted it at the wrong place *ἐνδίκως δῆτά γ'*, and so all editions before Brunck. Brunck in his text wrote *ἐνδίκως δῆτ' εἴ γε κάμου τὸν λίθον*, but in his note preferred *εἴγε δὴ κάμου λίθον*. Porson for *ἐνδίκως* suggested *ἐν δικῇ*, which is read by Herwerden, Merry, Van Leeuwen, and Zacher.—*κάμου λίθον* is the reading of all the MSS. except P¹., and of Fracini, Junta II, Gelenius to Faber inclusive, Invernizzi, and all subsequent editors. *τὸν λίθον* P¹. Aldus and the other editors before Invernizzi.

632. *κᾶτα δ' ὡς MSS.* vulgo. *κἀνθάδ' ὡς* Dobree, Blaydes, Herwerden, Merry, and Van Leeuwen.

637. *κεκράγμασιν* MSS. vulgo. Scaliger suggested *καὶ κράγμασι* which Blaydes reads.

640. *φρονοῖ* MSS. (except P¹.) Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, Green, Paley, Merry, and Mazon. *φρονεῖ* P¹. vulgo.—*τὴ Βρασίδου* MSS.

vulgo. Porson called attention to the fact that Suidas (s.v.), quoting the present line, writes *τὰ Βρασίδα*. Of course he did not suggest that this slip of Suidas should be brought into the text of Aristophanes, but that is done by Dindorf, Bothe, Meineke, Holden, Herwerden, and Van Leeuwen. Dindorf however recants in his notes; and the others do not seem to have observed that with Thucydides the genitive is always *Βρασίδου* (Thuc. iv. 83, 108, 123, 127, v. 13), the dative *Βρασίδᾳ*, and the accusative *Βρασίδαν*.

663. *εἶεν ἀκούω* MSS. (except P¹.) Fracini, Junta II, Gelenius, Bekker, recentiores, except Weise. P¹., to save the metre, wrote *εἶεν γ'*, and so the other editions before Bekker; and Weise afterwards. But the present reading is sufficiently confirmed by, possibly is borrowed from, Aesch. Cho. 644.

676. *οὔπερ* Bentley, Brunck, recentiores. *ὅπερ R. V. I. F. P².*, but in R. there is a considerable gap between the *ο* and the *περ*. P¹. corrected *ὅπερ* into *ὥσπερ* which is read by all editions before Brunck.

684. *αὐτῷ* MSS. (*αὐτῷ R. V. F.*) vulgo. Cobet (N. L. p. 165) conjectured *οὔτω*, a probable conjecture in itself, though the arguments by which he supports it are naught. It is adopted by Meineke, Blaydes, Herwerden, Van Leeuwen, and Zacher.

693. *τὰ τί* MSS. (*τὰτί R. V.*) vulgo. Reiske suggested either *τὸ τί* or *τίνα*: the former is adopted by Holden, Sharpley, and Graves, the latter by Herwerden, Merry, and Van Leeuwen. By so doing these editors have destroyed an idiomatic expression, perfectly in-

telligible, if not easy to explain. *τί* is often used with a plural pronoun: *τί γὰρ τὰς ἐστίν*; Clouds 200, *τί δέ σοι ταῦτ'*; (so all the best MSS.) Lys. 514.

700. *τί δαί* I. F. P¹. Bentley, Brunck, recentiores. *τί δέ* R. V. P¹. editions before Brunck.

716. *ρόφήσευ* MSS. (V. has the double *s* superscript), all editions before Dindorf; and Bergk, Richter, Merry, Mazon, and Zacher afterwards. See Ach. 278, Knights 360. Elmsley's theory (at Ach. 278), that because *ρόφήσομαι* is found in Wasps 814 Aristophanes could never have used the active future *ρόφήσω*, is negated in every passage by every MS. Yet *ρόφήσει* is here introduced by Dindorf who is followed by subsequent editors, save as aforesaid. See Appendix on Knights 360 and 969.

729, 730. *παραδόντες* . . . *δῶμεν* MSS. vulgo. The combination of these two words in one sentence is no doubt a little awkward, but I do not think that it is inadmissible. Bothe however proposed to change *παραδόντες* into *παρελόντες*. Hamaker's suggestion *τήνδε σκεὴν ἀποδύντες* is adopted and applauded by Cobet (N. L. p. 51), but has found favour with nobody else. Meineke changes *δῶμεν* into *φῶμεν* and is followed by Herwerden. Blaydes reads *καταθέντες* for *παραδόντες*, and so Van Leeuwen. Mr. Richards for *παραδόντες* proposes *παραβάντες*. Mr. Richards objects to Hamaker's suggestion that "an article would surely be wanted." Schmidt to Meineke's that *φημί* is never, though *λέγω* is often, used in the sense of *κελεύω*. Herwerden and Mr. Richards to Blaydes's that it ought to be *καταθέμενοι*. And Van Leeuwen to

Mr. Richards's that it ought to be *καταβησόμενοι*. Two lines below Hamaker wished to change *σκεπὰς* into *σκευὰς*, and this also is approved by Cobet (u. s.) but by nobody else.

732. *φυλάττετε* V. Bekker, recentiores, except Weise. *φύλαττε* (by a natural error) R. F. P². This left the line a syllable short, which P¹. attempted to make good by reading *φύλαττε σὺ*, and so all editions before Bekker; and Weise afterwards.

733. *ἦν ἔχωμεν ὁδὸν λόγων εἴπωμεν ὅσα τε νοῦς ἔχει* R. and (except that for *ἦν* it has *ἦν*) I. *ἦν ἔχωμεν* (and then as R.) F. P². *ἦν ἔχωμεν ὁδὸν λόγων εἴπωμεν* (and then as R.) V. In order to make the line an anapaestic tetrameter P¹. changed *λόγων* into *λόγον*, *ὅσα τε* into *χῶσα τε* ("quae scribere non poterat Atticus," Porson, Suppl. Praef. in Hec.), and inserted *αὐτὸς* before, and *γε* after *ἔχει*, so making the line run *ἦν ἔχωμεν ὁδὸν λόγον εἴπωμεν, χῶσα τε νοῦς αὐτὸς ἔχει γε*. In the Aldine edition some but not all of P¹'s alterations are adopted, and the line is given as *ἦν ἔχωμεν ὁδὸν λόγων εἴπωμεν χῶσα τε νοῦς αὐτὸς ἔχει*, a non-descript verse, being neither a trochaic tetrameter with R. nor an anapaestic with P¹. And this is followed by every edition before Brunck (except that Florent Chretien and Grynaeus for *αὐτὸς ἔχει* have *ἔχει αὐτὸς*), and by Bothe in his first edition. Brunck inserted the line as P¹. gave it, and so Invernizzi. And, except that I changed *χῶσα τε* into *χῶπόσα*, I did the same in my former edition, under a complete misunderstanding of the reading of R., which had been reported by Invernizzi, Bekker, and Dindorf to be *ἦν ἔχωμεν ὁδὸν, λόγον*

εἰπωμεν, the commencement of an anapaestic, not trochaic, line. But, strange to say, Bekker, while misreporting R.'s reading, gave in his text what R. really reads, a trochaic tetrameter ἦν ἔ|χομεν ὁ|δὸν λόγ|ων εἴ|πωμεν | ὅσα τε | νοῦς ἔ|χει. And though one of the Scholiastssays that the κομμάτιον consists of five anapaestic tetrameters, another says it consists of four anapaestic tetrameters, and the corrupt and confused words which follow can only mean "and one trochaic tetrameter." Bekker's, which is really R.'s, reading has been followed by all subsequent editors, except that Weise embarks on an unintelligible line of his own, and that he, Blaydes, Herwerden, and Merry change νοῦς into νοῦν.

742. φεύγοντας MSS. vulgo. "Lege φρυγῶνας: vide Hesych. Harpocrat. Suid." Bentley. This line does not seem very applicable to Heracles, and Bergk placed it after the following line, so as to make it a description of τοὺς δούλους, a transposition followed by several editors. But this necessitates a further alteration, since ἐπίτηδες and οὐνεκα τουδι would be merely tautologous. One or the other therefore of the two lines must be omitted, and this is accordingly done. On the whole I think it better to adhere to the arrangement of the MSS., and to suppose that the poet is referring to scenes in Comedies now lost, but familiar to his audience.

743. παρέλυσεν R. V. Bekker, recentiores, except Weise. κατέλυσεν the other MSS. and editions. In the next line Paley would change ἐξήγον into εἰσήγον, but the poet is referring to the abrupt exit of a flogged slave from his master's

house, like that of Demosthenes and Nicias in the Knights.

745. εἴτ' ἀνέροιτο Bentley, Brunn, recentiores. ἐπ'ἀνέροιτο MSS., editions before Brunn.

747. τὸ νῶτον Suidas (s. v. ὑστριχίς), Bekker, recentiores, except Weise and Bothe. τὸν νῶτον MSS., except P¹., who altered it into τὰ νῶτα. His alteration, as usual, is adopted in the Aldine edition, and is followed by all editors before Bekker; and by Weise and Bothe afterwards.

752. τοῖσι μεγίστοις MSS. vulgo. θηροὶ μεγίστοις Merry, Sharpley. This is a very ingenious alteration, but it cannot I think be right. Apart from the overwhelming unanimity of the MSS., both here and in the Parabasis of the Wasps, it seems to me that τοῖσι μεγίστοις is exactly what we should have expected to find. Just as Aristophanes says in the Ecclesiazusae that Agyrrhius now πράττει τὰ μέγιστα, undertakes the most important business, and in the Birds that τὰ μέγιστα, the most important benefits that men possess, are derived from the birds, so here he would naturally say that the poetic Heracles essays the most important tasks, ἐπιχειρεῖ τοῖσι μεγίστοις. On the other hand, though θηροὶ is in some respects very appropriate, it gives rise to some slight difficulty. Here there is but one antagonist; and in the Wasps the Agues and Fevers, the extirpation of which constitutes the Second Labour of Heracles, though rightly called τὰ μέγιστα, could hardly, perhaps, be called θήρες.—ἐπεχειρεῖ R. V. and all the other MSS. (except P¹.), Bentley, Bekker, recentiores, except Weise and Bothe.

ἐπιχειρεῖ P¹. and (as usual) Aldus and all editions before Bekker; and Weise and Bothe afterwards. But Bentley had long before suggested ἐπεχειρεῖ; the present tense is not employed until the poet is represented as speaking in his own person.

753. βορβοροθύμους MSS. vulgo. Bentley suggested βαρβαροθύμους and Meineke writes βαρβαρομήθους.

754. καὶ πρῶτον μὲν μάχομαι πάντων MSS. vulgo. Here the poet commences, as it were, to speak in his own person, and this is continued to the end of the Parabasis Proper. He is borrowing from the Parabasis of the Wasps, and naturally introduces a few changes to prevent an absolute sameness. Will it be believed that, in defiance of all the MSS., Meineke thinks himself justified in striking out the new words, introduced into this line by Aristophanes, and replacing the discarded words θρασέως ξυστὰς εὐθὺς ἀπ' ἀρχῆς? And this singular impropriety is repeated by Holden, Herwerden, Van Leeuwen, and Graves. Van Leeuwen indeed disapproves of the poet's speaking in his own person, and alters the succeeding verses in various ways, which it is not necessary to record, for the purpose of preventing his doing so. For μὲν μάχομαι Richter wrote δὴ'μαχόμεν.

756. κεφαλαὶ MSS. vulgo. Meineke changed this into γλῶτται, and is followed by Holden, Herwerden, Van Leeuwen, and Graves. The alteration is sometimes ascribed to Bentley, but apparently without any justification. The passage of Hesiod to which Aristophanes is referring is ἐκ δὲ οἱ ὤμων | ἦν ἑκατὸν κεφαλαὶ ὄφιος, δεινοῖο δράκοντος | γλώσσησι

δνοφερῇσι λελειχμότες (Theog. 823-5), where, observe, it is the κεφαλαί, and not the γλῶτται, that are described as λελειχμότες.

758. καμίνου R. V., the other MSS. (except P¹.) and Suidas, s.v. πρωκτός. No word can be better authenticated, yet it does not appear in a single printed edition excepting my former one; in which I also suggested that perhaps κάμινον would be better. For P¹. with his usual readiness to alter the text introduced καμίλου from Wasps 1035. Aldus, as usual, adopted the reading of P¹.; and all other editions, with the exception aforesaid, follow Aldus.

761. ἀποδοῦναι μοι τὴν χάριν MSS. (except P¹.) Kuster, recentiores, except Blaydes and Van Leeuwen. P¹. omitted the μοι and so did all editions before Kuster. It did not appear on what authority, if any, Kuster inserted the μοι, and Bentley suggested ἀνταποδοῦναι τὴν χάριν, a very good suggestion, but one which Bentley would never have made, had he been aware of the reading of the MSS. However a century and a half or so after Bentley's death, and with full knowledge of the MS. reading, ἀνταποδοῦναι is introduced into the text first by Blaydes and then by Van Leeuwen, the former omitting the τὴν, the latter the μοι.

762. περινοστῶν MSS. vulgo. This word too was omitted in all editions before Kuster, was restored by Kuster, and is read by all subsequent editors except Van Leeuwen. Here too Bentley, supposing περινοστῶν to be Kuster's conjecture, suggested περιῆειν, with πειρῶν for ἐπείρων in the following line, and here too Bentley's suggestion is introduced into the text by Van Leeuwen.

770. καὶ ξυμποσίους MSS. vulgo. Meineke suggested *κάν ξυμποσίους*, a quite unnecessary alteration, but adopted by Blaydes, Herwerden, and Van Leeuwen. Richter absurdly understands *τραπέζην* of the tables of the money-changers.

774. ἀνδρὸς MSS. vulgo. Dindorf, misunderstanding the passage, proposed *λαμπρόν*, which is read by Meineke, Holden, Richter, and Paley. Bergk proposed *ἀδρὸν*, but the reading of the MSS. is clearly right.

783. ἀντιβολῇ P¹. P². (according to Brunck) Brunck, Bothe, Bekker, recentiores. ἀντιβολεῖ R. V. and the other MSS. (but V. has *ῆ* written above the *εῖ*) editions before Brunck; and Invernizzi afterwards. I suspect that ἀντιβολεῖ is right, see on 450 *supra*; but there seems sufficient authority to permit the retention of ἀντιβολῇ.

785. ὑπάκουε Bentley, Bothe, Dindorf, recentiores. ὑπακούσης MSS., editions (except Bothe) before Dindorf.—ἐλθης MSS. vulgo. Bentley also proposed to change this into ἐλθὲ followed by *ξυνέριθος*, but to this Dobree rightly objected, referring to Lys. 733 μὴ διαπετάννυ, μὴδ' ἀπέλθης μηδαμῇ, as a similar combination of an imperative and subjunctive. Cf. Aesch. Eum. 767 μὴ βαρὺν κότον | σκῆψῃσθε, μὴ θυμοῦσθε, μὴδ' ἀκαρπίαν | τεύξετε.

800. ἡρινὰ MSS. Bentley, Brunck, recentiores. ἡρινᾶ (agreeing with *φωνῇ*, *its voice of spring*) editions before Brunck: a very good reading, if the metre permitted it. ἡρινὰ may either be governed by *κελαδῇ*, and agree with *κελαδήματα* understood, *verna* (sc. *carmina*) *cantat*; or else be used adverbially, as Brunck thinks, *verno tempore cantat*.

802. ἐζομένη MSS. vulgo. And this is a characteristic of the swallow's song, for practically it is only heard when the bird is perching: see the Commentary. Its flight is so rapid that even if it is singing on the wing an observer can only catch an occasional note. Bergk however changed ἐζομένη into ἡδομένη, and is followed by Van Leeuwen and Zacher. The change, though unendurable, is not without excuse, since we should expect an epithet with *φωνῇ*, and we have ἡδομένα *φωνᾶ* in Birds 236. But what are we to say to Meineke's absurd ἡδομένη agreeing with *χελιδών*? It is difficult to speak of it in parliamentary language. Possibly the use of *φωνῇ* without an epithet is due to the fact that *κελαδεῖν* may be employed of any loud noise, and is not confined to vocal sounds.

831. ἐνδιαεριαερωνηχέτους R. V. Bergk, Meineke, Richter, Holden, Paley, Herwerden, Hall and Geldart, Zacher, Graves. For -*αερι*- the other MSS. have -*αερι*- and so all editions (except Bothe's second) before Bergk, and Paley afterwards. -*αυρο*- Bothe in his second edition. -*αεριαερι*- Richter. -*αυθερι*- Reisig, Green, Merry. ἐνδιαπεριαερι- Blaydes, Mazon. -*αεριαυρι*- Sharpley. These I think are the only alterations introduced into the text, but the conjectures offered for our acceptance are innumerable. Dr. Blaydes, for example, offers eleven in his critical note; and, not content with that, adds six more in his Addenda. As regards the first syllables of the word Bentley suggested *εὔδι*-, and this is adopted by Green. Bothe too reads *εὔδι*-, but takes *εὔ* as equivalent to *εὔ*. Van Leeuwen omits the

line. The reading -αερι- (perhaps a burlesque on -αερι-) is very old. The Scholiast says Δίδυμος πεπλάνηται λέγων "αὐερμυχέτους" οὐ γὰρ λέγουσιν αὐέρα οδοί.

832. ἀ λέγουσι MSS. vulgo. ὁ λέγουσι Hamaker, Blaydes, Herwerden, Van Leeuwen.

835. TP. Ἴων ὁ Χῖος, ὅσπερ κ. τ. λ. So all the MSS. and all editions before Bergk, and save as hereinafter appears all subsequent editions. But with Bergk the assaults of the conjecturers commenced. Bergk continued the words Ἴων ὁ Χῖος to the Servant, and commenced the speech of Trygaeus with ὅστις; ἐποίησεν πάλαι, which was plainly impossible, and has been followed by nobody. Next Meineke tried his hand and continued the Servant's speech to Ἀοιδόν ποθ'. This was adopted by Richter and Holden, but was really as preposterous as Bergk's. Herwerden gives to Trygaeus the Servant's share of line 834, so that Trygaeus speaks continuously from μάλιστα to ἐκάλουν ἀστέρα. Wilamowitz, reverting to Bergk's division of the line, commences the speech of Trygaeus with ὅνπερ ἐποίησεν πάλαι, an ingenious suggestion, which Zacher adopts, but this makes an involved sentence, unsuited to the sprightly directness of an Aristophanic dialogue. The MS. reading, alone, stands free from all possible objection.

847. ταύτας σύ; TP. πόθεν; ἐκ τοῦρανοῦ R. V. Bekker, Richter, Paley, Mazon, Van Leeuwen. ταῦτα σύ; TP. πόθεν; ἐκ τῶν οὐρανῶν the other MSS. and all editions before Bruck, who for ταῦτα σύ wrote ταῦτα. Invernizzi gave as R.'s reading, and himself read (contra metrum) ταῦτα σύ; TP. πόθεν; ἐκ τοῦρανοῦ.

Tyrwhitt altered ταῦτα into ταῦτα, and so Bothe, who in other respects followed Invernizzi, and this was supposed to be R.'s actual reading and, except as herein mentioned, is adopted by subsequent editors. Hirschig suggested ταύτας; TP. ὁπόθεν; ἐκ τοῦρανοῦ, which is read by Meineke, Holden, Blaydes, Herwerden, Hall and Geldart, Merry, and Graves.

851. ἄγε νυν ἴωμεν. These words given to the Servant by all the MSS. and vulgo are, on the suggestion of Boissonade (approved by Meineke) transferred to Trygaeus by Holden, Herwerden, Hall and Geldart, Merry, Van Leeuwen, Zacher, and Graves. This is plainly wrong. Trygaeus was not going anywhere. He has told the Servant to take Harvesthome in for her bridal bath, and then to bring her back again. Accordingly the Servant now calls upon the girl to go in with him. It is to her that these words are addressed. There is the less excuse for this tampering with the text, because the passage is carefully explained by the Scholiast; ὁ θεράπων λέγει "ἄγε νυν ἴωμεν" τῇ Ὀπώρα, εἴτα ἐρωτᾷ τὸν δεσπότην περὶ τῆς Ὀπώρας.

852. ταύτη τι; P¹. P². Bruck, recentiores. ταύτη τί; the other MSS. and all editions before Bruck. And Cobet again suggested τί, apparently as his own conjecture. But the Servant, being ordered merely to take Harvesthome to the bath and then bring her back again, without any mention of refreshments, would be much more likely to say *Shall I give her anything to eat?* than *What shall I give her to eat?*

855. καὶ κἀνθάδε R. V. Invernizzi, recentiores. καὶ κἀνθάδε Fracini and subse-

quent editors before Portus. *καὶ κανᾶ* P¹. Aldus, Junta, Portus, and all subsequent editors before Brunck. *καὶ λεκάνην* Brunck. *κανᾶδε* I. P².

860. *γέρων* P¹. Bergk, Meineke, Richter, Holden, Paley, Herwerden, Merry, Van Leeuwen. And so I read in my former edition, since a glyconic line cannot end with a pyrrhic, except at the close of a sentence; see Appendix to Eccl. 307. *γέρον* the other MSS. and editions.

864. *φανεί* R. V. Bentley, Tyrwhitt, Brunck, recentiores, except Bekker. *φανείς* P², all editions before Brunck, and Bekker afterwards. Both R. and V. have a line (the mark of a new speaker) before this verse, but the other MSS. continue the verse to Trygaeus, whence no doubt the reading *φανείς* arose. Bentley corrected *φανείς* into *φανεί* and restored the line to the Chorus. Then, in all editions before Dindorf (except Invernizzi), the following speech of Trygaeus is arranged as three tetrameter iambs, the first line ending with *κανθάρου βάς*, the second with *ἐν τοῖς ἀγροῖσιν αὐτοῖς*, and the third with *καθεύδειν* (the readings of P¹), so that Trygaeus had, in the whole, a speech consisting of five consecutive tetrameters. Invernizzi following R. (with which V. concurs) divided the first line of Trygaeus's speech into two, the second ending with *᾽πιβάς*, but this was not followed. Dindorf was the first to arrange the speech as in the text and Holden the first to adopt his arrangement, since which time it has been universally accepted.

872. *τῇ βουλῇ τι*. OI. *ταυτηνί*; V. (except that it gives all four words to Trygaeus) Meineke, Richter, Holden (in

his second edition), and Mazon. R. for *ταυτηνί* has *ταυτηί*, but otherwise agrees with V. *τῇ βουλῇ*. OI. *τίς ἐσθ' αὐτῇ*; P¹. vulgo. It is very unusual to find *ἀνύσας τι* separated by any intervening word; and the readings in the editions are very diversified, some adhering to the actual reading of R. and others to that of V; some making the servant say *ταυτηί*; *τί φῆς*; or *τί*; *ταυτηνί*; *τι φῆς*; or *τίς αὐτῇ*; *τί φῆς*, and others arranging the words otherwise.

874. *ἐπαίωμεν* MSS. vulgo. Kock first, and Blaydes afterwards, proposed *ἐπέμπομεν*, which is read by Sharpley and Graves.—*ὑποπεπωκότες* P¹. Bergler, recentiores. *ὑποπεπτωκότες* R. V. P², all editions before Bergler, but the true reading had been suggested by Nannius, Leopardus, and Scaliger. And the true meaning had been recognized throughout. For though Andrea Divo translated the word "subcidentes" Florent Chretien gave "potabundi," and his was the accepted version before Bergler.

882. *ἐς μέσους αὐτός σ'*. So I wrote the line in my former edition, and so Graves. The pronoun *σ'* had not previously been inserted. *ἐς* (or *εἰς*) *μέσους αὐτοῖς* R., all the other MSS. (except V.), and all editions before Dindorf. Unfortunately Bekker gave *αὐτοῖς ἐς μέσους* (which is V.'s reading) as the reading of R., and this being unmetrical Seidler proposed *αὐτὸς ἐς μέσους*, which is read by Dindorf and all subsequent editors except as hereinafter mentioned. Green proposed *αὐτὸς ἐς μέσον σ'*, and so Blaydes, Merry, and Sharpley. Herwerden proposed *αὐτὸς ἐς μέσους σ'*, which is read by Mazon. These alterations depart rather more widely from the general reading

of the MSS. than mine, and I am not sure that *ἐς μέσον* gives the right sense. Trygaeus speaks of introducing Mayfair into the senatorial benches; *ἐς μέσον* might mean that he was about to exhibit her in the centre of the stage.

886. τὰ σκεύη R. V. vulgo. τὴν σκευὴν Meineke, Herwerden, Merry. For, says Meineke, "sequentia ostendunt aperte jubere Trygaeum Theoriam ut nudam sese spectandam praebeat." The learned professor does not seem to be aware that, just as actors who represented men wore the *penem scortum* outside their clothes, so actors who represented women exhibited the signs of womanhood outside (or on) their clothes, though even the dozen preceding lines might have taught him that. And he must have forgotten that if Mayfair "nudam sese spectandam praebuisset" she would have shown that she was not a woman but a man.

890. μετέωρα MSS. vulgo. Blaydes suggested μετεώρῳ, which is read by Herwerden, Sharples, Van Leeuwen, and Zacher.—καταγαγεῖν MSS. vulgo. Blaydes conjectured κᾶτ' ἀγαγεῖν, which Herwerden and Van Leeuwen read. But I doubt if κᾶτα can be used, like εἶτα, to combine a participle with a verb.

891. ὁρᾶτε τοῦπτάνιον ἡμῖν καλόν. This is the reading of P¹. Brunck, Invernizzi, and Weise, except that for ἡμῖν they read ὑμῖν. ὁρᾶτε τοῦπτάνιον is the reading of all the MSS., but in R. it is followed by ἡμῖν ὥς καλόν, in V. by ὥς καλόν ἡμῖν, and in the other MSS. (except P¹.) by ὑμῖν ὥς καλόν, all three readings being unmetrical. Save as aforesaid all editors retain the ὥς, most of them

reading with Bentley ὁρᾶτ' ὁπτάνιον, and others with Bekker ὄρα τοῦπτάνιον, some in each case adding ἡμῖν and others ὑμῖν. I am unwilling to give up the ὥς, but more unwilling to give up the article τὸ ὁπτάνιον which every MS. reads. And therefore I follow on this point the reading of P¹.

892. κεκάπνικέ τᾶρ'. So I read in the former edition, the various readings of the MSS. κεκάπνικ' ἄρα, or ἄρ', or ἔρ' being all unmetrical. One or other of them was followed by all the earlier editions. Brunck read κεκάπνικεν ἄρ', which is followed by Invernizzi, Bergk, Mazon, and Zacher. Dindorf read κεκάπνικεν ἄρ', changing the ἐνταῦθα γὰρ which follows in the MSS. into ἐντεῦθεν γὰρ ἦν, and omitting the ἦν at the end of the next verse, and others have done much the same. Blaydes inserts τοι before καὶ κεκάπνικ', and so Herwerden. Several editors give this and the next line to the Servant.

897. πλαγίαν καταβάλλειν κ.τ.λ. This line was introduced by Invernizzi from R. and is adopted by all subsequent editors except Bothe. It does not appear in any other MS., and it is difficult to see how it applies to the festival. I expect that Aristophanes, observing this, superseded it by the line ἐπὶ γῆς παλαίειν κ.τ.λ.

906. θέασ' R. V. and all MSS. (except P¹.) Invernizzi, recentiores, except Weise and Merry, and except that Dindorf introduced the spelling θᾶσ' which has been adopted by several editors, quite unnecessarily; see on 48 supra. ἕθ' P¹. editions before Brunck. ἕδ' Brunck and Weise. θᾶσθ' Merry, referring to Ach. 770.

909. *πολίταις* Hermann, Dindorf (in notes), Weise, Holden, Bergk, Meineke, Green, Paley, Herwerden, Van Leeuwen, Zacher, and Graves. *πολίτης* MSS. vulgo. Hermann's emendation seems to me indubitably right. Such a sentence as *χρηστὸς ἀνὴρ πολίτης ἐστὶν ἅπασιν* would be singularly top-heavy; and though *ἅπασιν* does not necessarily require a substantive, it would in all probability have one here as it has four lines below.

910. *ὅστις ἐστὶν* F. Herwerden, Van Leeuwen. *ὅστις ἐστὶν* R. V. and all the other MSS. except P¹, who (I presume from an erroneous notion that the metre required it) inserted γ' between *ὅστις* and *ἐστὶν*, and so vulgo.

916. *φῆσεις γ'* Dindorf, recentiores, excepting Hall and Geldart and Van Leeuwen. *φῆσεις* MSS., editions before Dindorf; and Hall and Geldart afterwards. The γε seems to be required where the assent takes this shape; infra 1350, Knights 1388.—*ἐπειδὴν κ.τ.λ.* R. V. and all the MSS. (except P¹.) Fracini, Gelenius, Portus, Scaliger, Faber, Brunck, recentiores, except Van Leeuwen. P¹ after *φῆσεις* inserted *τί δῆτ'* (no doubt from its double appearance in the strophe 859 and 863) and omitted *νέου*, and so all editions, except Fracini, before Gelenius. Rapheleng omitted both *τί δῆτ'* and *νέου*, so making the line a foot too short, and Kuster and Bergler inserted them both, so making it a foot too long. Tyrwhitt proposed to substitute *τί δῆτ'* for *φῆσεις*, and this is done by Van Leeuwen.

918. *ἄξιος* MSS. vulgo. Dawes (at Ach. 633) changed this to *αἴτιος*, which is quite inadmissible. But he atoned for this error by adding the article to 'Αθ-

μονεύς, in which he is followed by Brunck and all subsequent editors. The first syllable of 'Αθμονεύς is short in 190 supra. The name *Τρυγαῖος* is omitted in P¹, and in all editions before Brunck, but was restored by Bentley, was found by Brunck in P², has since been discovered in R. V. and the other MSS., and is read by Brunck and all subsequent editors.

921. *τὸν δημότην*. After this word the MSS. and all editions before Dindorf insert *ῥυμλον*, which is shown by the corresponding verse in the strophe to be an interpolation. It is therefore omitted by Dindorf and all subsequent editors, except Bothe, Hall and Geldart, and Zacher.

924. *Ἑρμίδιον* MSS. vulgo, but the same alterations have been made here as were made supra 382.

926. *δέη* Dindorf (in notes), Weise, Holden, Bergk, Meineke, Green, recentiores. *δέοι* MSS. vulgo. But in V. the word is written on an erasure, and I cannot, in the photogravure, decipher it with certainty.

928. *Θεαγένους* MSS., all editions before Dindorf; and Weise, Bothe, Bergk, Mazon, and Zacher afterwards. *Θεογένους* Dindorf and (save as aforesaid) recentiores. There is no ground for confusing the two names, which are quite distinct. The *Θεα-* is pronounced as a monosyllable as in *θέας'* supra 906. See Appendix on Lys. 63.

929. *τῷ δῆ* R. Fracini, Gelenius, Rapheleng, Portus, Scaliger, Faber, Invernizzi, and (so far as the τῷ is concerned) all subsequent editors; but in order to avoid the combination of δῆ and δῆτα, Meineke introduced *τῷ δαί*, and is followed by Blaydes, Herwerden, Sharpley,

Van Leeuwen, and Zacher. *τί δὴ* the other MSS. and editions.

931. τὸ ῥῆμά γ' κ.τ.λ. Except that I have substituted *εἰ ἔν* for *ἐν*, this line stands in my text exactly as it does in P¹. and in all editions before Brunck. And the other MSS. agree with P¹., save only that they omit the γ' and give τὸ ῥῆμα. *ἐπίτηδες γ'*, a reading which postulates the insertion of γ'. Bergler proposed ἔν' *εἰ ἐν* "si ei corripendum est ante ἐν, vel si correptio fieri non potest, λέγων pro λέγει ut sit λέγων pro λέγοντος." The latter suggestion was again advanced by Elmsley who proposed (at Ach. 335) to read τὸ ῥῆμ' *ἐπίτηδες οὖν* with λέγων in the following line as a nominative absolute. This seems very improbable, but is adopted by Dindorf and Paley. Bentley proposed to substitute *εἰ* for *ἐν*, and so Brunck. Porson, also reading τὸ ῥῆμ', proposed to insert *ἔαν* between ἔν' and ἐν, and this is followed by Bothe, Weise, and Richter. Meineke inserted *ᾔταν* in the same place, and so Holden, Green, Blaydes, recentiores, with λέγη in the following line. The reading of R. and all the MSS. (except V.) there is λέγει, but V. has λέγη.

939. θεὸς θέλη MSS. vulgo; but θεός is omitted in all editions before Gelenius. θεοὶ θέλωσι Mazon.

943. ἐπείγετε MSS. vulgo. ἀπείγετε Aldus, Junta, and Junta II. The line is omitted in Fracini, but the Scholiast has ἐπείγετε. Some editors have thought that, as the three following lines are anapaestic, this should be the same. It is said (in Bekker's edition) that Dindorf adopted ἄγ' ἐπείγετε at Hermann's suggestion. This must have been in some early edition. Dindorf ignores it alto-

gether in his Oxford edition, and in his treatise De Metris. It is however read by Richter, Holden, Sharpley, and Graves. "Hotibius" suggested *κατεπείγετε* which is read by Mazon. It is however to be observed that the first line in each speech of the Chorus in this and in the corresponding system is metrically different from its successor: and the simple ἐπείγετε seems more forcible and more elegant without the ἄγ' or the κατ-.

945. πολέμου MSS. vulgo. πόλεμον Richter.

948-1011. τὸ κανοῦν . . . τὸν δ' ὀτοσύζειν. These 64 lines are omitted in I. F. P¹. P². and in Aldus, Junta, Gormont, and Junta II. They were first introduced by Fracini (it is supposed from R.) and are found in Cratander, Zanetti, Farreus, and all subsequent editors. Aldus between lines 947 and 1012 has the word "ΔΕΙΠΕΙ," the three others have "ΔΕΙΠΕΙ. τὸ δὲ λείπον ἄδηλον." But all the 64 lines are contained in R. and V.

951. ἦν Χαῖρις ὑμᾶς R. V. vulgo. The line, as it stands, must be taken as an iambic dipody, followed by a cretic. In order to make it an iambic Bentley proposed *ὁ Χαῖρις ἦν ὑμᾶς*, and Brunck, borrowing the final word of the preceding line, reads *ὡς Χαῖρις ἦν ὑμᾶς*; while in order to make it a glyconic Bergk reads *ἦν Χαῖρις ὁλὰς*. In the antistrophe we have *ἐν ἄνδρα τοιοῦτον*, and though the first syllable of *τοιοῦτος* is often long, as in Knights 49, Wasps 384, Birds 136, &c., it is more commonly short. The line is probably glyconic, but *ὁλὰς* seems grotesque. Something like *ἦν Χαῖρις ἰδὼν τύχη* would be preferable.

952. ἄκλητος αὐλῶν Bergk, Richter,

Blaydes, Herwerden, Sharpley, the corresponding line in the antistrophe being glyconic -τις· πόλλ' ἀνατλὰς ἔσω. αὐλήσων ἄκλητος R. V. vulgo. Dindorf, taking (I suppose) the mid-syllable of ἀνατλὰς to be long, proposed αὐλῶν ἄκλητος, which is followed by Weise, Holden, Green, Paley, Merry, and Graves, though Dindorf himself speedily discovered his error, and adopted Bergk's reading.

953. τόδ' οἶδ' Weise. τοῦθ' εὖ οἶδ' R. V. (the οἶ superscript in V). τοῦτ' εὖ οἶδ' vulgo. σάφ' οἶδ' Dindorf, Bergk, Richter, Green, Blaydes, Herwerden, Sharpley. Here again the corresponding line in the antistrophe is glyconic -ος τὴν ἱερὰν πόλιν. Bothe in his second edition for κᾶτα τόδ' reads κἀντὶ τοῦθ'.

959. δαλίον, οὕτω διὰ τοῦ λ ὁ τὴν κωμικὴν γράψας λέξιν ἀναγινώσκει, and again οὐ γραπτέον, ὥς τινες, δαδίον, Scholiast. δαλίον· οὕτως οἱ κωμικοὶ διὰ τοῦ λ. "φέρει δὴ τὸ δαλίον τόδ' ἐμβάψω," Suidas. Brunck therefore in his notes proposed to read δαλίον here, as indeed Bentley had previously suggested. And this is done by Bothe, Dindorf, and all subsequent editors. δαδίον R. V. and all other editors before Dindorf.

960. σείον σὺ R. V. vulgo. Both the reading and the meaning are so clear and satisfactory that we might have expected this passage to escape the attacks of the conjecturers. But Blaydes offers five alternatives, one of which, σείσω τε, is adopted by Herwerden and Sharpley.

961. παραδούς ταύτην R. V. vulgo. παραδός τ' αὐτήν Herwerden, Sharpley.

962. τοῖσι θεαταῖς V. vulgo. τοῖσιν θεαταῖς R. τοῖς θεαταῖς Dindorf, Bothe, Bergk, recentiores.

973. ἀλλ' ὥς τάχιστ' κ.τ.λ. Neither R. nor V. has the sign of a new speaker before this line, so that, with them, it is a continuation of the preceding speech. Accordingly in Fracini and in all editions prior to that called Scaliger's, and in Kuster and Bergler afterwards, it is continued to the Servant. In "Scaliger's" and "Faber's" it is given to Trygaeus, to whom it was restored by Brunck and by all subsequent editors before Bergk; and by Green and Paley afterwards. But Bentley and Tyrwhitt suggested that the last two words belong to a second speaker, and V. is found to preface them (though R. does not) with the sign of a new speaker. And the δὴ is certainly apt for a speaker not making, but assenting to, a proposal. And so, though the first four words have been left to Trygaeus, the last two have been assigned to the Chorus by Bergk, Meineke, Holden, Hall and Geldart, Sharpley, Van Leeuwen, and Graves; and to the Servant by Richter, Blaydes, Herwerden, Merry, Mazon, and Zacher. My reasons for leaving the entire line to Trygaeus will be found in the Commentary.

990. τρία καὶ δέκ' ἔτη R. V. vulgo. This is quite accurate: see the Commentary and the Introduction to this Play. Many critics however unaccountably assumed that the period of 13 years here mentioned is intended to commence with the commencement of the Archidamian War. Paulmier, Brunck, and others, therefore, thought it clear that the Comedy was not exhibited until the year 418 B. C. This notion, sufficiently refuted (one would think) by the Comedy itself, was finally disposed of by

the discovery of the didascalia, first printed in Bekker's edition, which showed that it was exhibited in 421. Since then, on the same erroneous assumption, attempts have been made to alter the text. Blaydes proposed δέκατον τόδ' ἔτος, Herwerden σου δίχα καὶ δέκ' ἔτη τρυχόμεθ' ἤδη; and I have somewhere seen, though I cannot recall where, the suggestion τρικακῶς δέκ' ἔτη. But these are merely academic conjectures; nobody has really altered the text.

1000. ἐμπλησθῆναι μεγάλων R. V. vulgo. I observed in my former edition that in all probability Aristophanes is in this first group of articles (999-1002) referring *exclusively* to the products of Megara and the Peloponnese. Hamaker proposed to change μεγάλων into ἑκ Μεγάρων, and this is done by Meineke, Blaydes, Herwerden, Mazon, Van Leeuwen, Zacher, and Graves; while Mr. Sharpley, leaving the present line as it stands, substitutes ἐκ μὲν Μεγάρων in the preceding line for ἡμῖν ἀγαθῶν. These changes give far too much importance to the resources of Megara. To represent the Athenians as exulting in the idea that their market would be full of good things imported from Megara is contrary to all the facts of history. The exclusion of Megara from the Athenian markets was the voluntary act of the Athenians themselves, and while it ruined Megara did not affect the Athenians at all. That unfortunate country, now a mere desert owing to the incursions of the Athenian armies, was in its most flourishing days of little importance to the Athenian market. The soil was poor (παράλνυρος, Strabo ix.

1, § 8, p. 393), and there was never anything to import except such trifles as garlic, cucumbers, and the like. In the Acharnians, the Boeotian brings a load of good things such as those enumerated below 1003-5. The Megarian has nothing whatever to bring. It seems to me therefore preposterous to confine this first group of articles to Megara. The apples and pomegranates would come from other districts of the Peloponnese.

1012. εἶτα μονοφδεῖν. Here the lacuna which commenced in 948 terminates.

1013. ἀποξηρωθεῖς V. Florent Chretien, Bentley, Bothe, Bekker, recentiores. ἀποχειρωθεῖς R. and the other MSS., and all editions before Bothe and Bekker. The word which follows is accented as the accusative plural, τὰς, in the MSS. and in all editions before Bekker, and by Bothe afterwards. Florent Chretien changed it to τὰς and so Bekker, and, save as aforesaid, all subsequent editors. The change seems a necessary consequence of the reading ἀποξηρωθεῖς.

1023. μένοντ' ἐνθαδὶ μεθ' ἡμῶν. See the Commentary. μένοντα τοῖνον MSS. vulgo. μένοντα νῦν Brunck, Invernizzi, Bothe. But the corresponding line in the strophe (939) is iambo-trochaic, and the efforts of all later editors have been directed to making this an iambo-trochaic line also. Dindorf in his text marked a lacuna before μένοντα, and this is followed by Holden, Bergk, Meineke, Green, Hall and Geldart, and Merry. That lacuna was filled by Richter with μένειν καὶ, by Enger and Van Leeuwen with ἐνθαδὶ after θύρασιν, while Blaydes suggested ὃ γέρον in the same place with πῦρ καὶ for τοῖνον.

But Dindorf in his notes said that he now thought it more probable that the lacuna came *after* μένοντα (or μένοντ') and that τοῖνυν should be struck out; and so Weise, Blaydes, Herwerden. Blaydes suggested in his notes (besides the ᾧ γέρον mentioned above) two modes of filling up this lacuna, μένοντ' ἐνθάδ' ᾧ Τρυγαίε, or μένοντ' ᾧ Τρυγαίε καὶ πῦρ. I had written the line as in my text before I observed that he had, in his Addenda, offered a fourth suggestion, very similar to mine, ἐνθάδε ξὺν ἡμῖν, though of course ξὺν ἡμῖν and μεθ' ἡμῶν had very different meanings.

1028-9. ἔστιν τὸν γε σοφῇ. There have been so many small variations in these lines that it is not worth while to record them. All the MSS. except P¹. have ἔστι τὸν σοφῇ, and so Bekker, Bergk, Meineke, and Graves. P¹. and all editions before Brunck have ἔστι χρεὼν τὸν γε σοφῇ. Dindorf omits ἔστι and marks a lacuna between σοφῇ and δόκιμον, and many have done the same. But Hermann changed ἔστι into ἔστιν, and this with P¹'s τὸν γε gives the required metre. And the line as written in my text is read by Hall and Geldart, Mazon, Sharpley, Van Leeuwen, and Zacher.

1032. ἐνημμένη MSS. (ἐννη- R.) vulgo. Dr. Verrall proposes and Mr. Sharpley reads νενημένη, *piled up*.

1037, οὐ μὴ παύσει MSS. (except P¹.), Fracini, Gelenius, Portus, recentiores, except as hereafter mentioned. οὐ παύσει P¹. and the other editions before Portus. Dawes on Clouds 366 laid down the rule "Exigit sermonis ratio ut voculae οὐ μὴ vel cum futuro indicativo vel cum aoristo altero formae subjun-

tivae construantur." Relying on this rule Brunck and Meineke changed οὐ μὴ παύσησθε in Lys. 704 into οὐ μὴ παύσεσθε, though indeed the same change had been suggested by Bentley before Dawes had enunciated his rule. On the other hand Elmsley, in an excellent note on Oed. Col. 177, lays down "οὐ μὴ cum futuro vetantis est, cum subjunctivo vero negantis," and would alter here παύσει into παύση, and infra 1226 ποιήσει into ποιήση. And this alteration is made in both passages by Blaydes, Sharpley, and Van Leeuwen, and in this passage by Hall and Geldart, and Graves. I cannot follow them in this, or in striking out the οὐ in the οὐ μὴ σ' ἐγὼ περιόψομαι of Frogs 508. I do not believe that the rule was so strict as Dawes on the one hand, or Elmsley on the other, contends: or that οὐ μὴ might not be used as an emphatic negative either with the future indicative or with either aorist subjunctive. I leave παύσησθε in Lys. 704 because all the MSS. read it, and for the same reason I leave παύσει here.—ποτ' ὦν R. Gelenius, recentiores. ποτ' ἄν the other MSS. (V. seems to have had ὦν altered into ἄν) editions before Gelenius.

1043. ὅπτα καλῶς νυν αὐτά R. V. Bekker, recentiores, except Weise and Bothe. For αὐτά the other MSS. and editions have ταῦτα.

1047. οὐτός γε R. Invernizzi, recentiores, except Bothe and Herwerden. αὐτός γε the other MSS. and editions. V. seems to have had οὐτός, altered into αὐτός.

1062. ἱερὰ R. V. vulgo. ἱερὰ I. F. P¹. P². Brunck, Invernizzi, Bekker.

1074. τότε πρότερον. τότε πρῶτον I. F. P¹. P². all editions before Bekker, and Weise and Bothe afterwards. τό γε

πρότερον R. Bekker, Sharpley, Graves. *τότε* (with δὲ superscript over the τε) *πρότερον* V. But in 1107 *infra*, where Trygaeus is retorting this line upon the soothsayer, all the MSS. read *τόδε* *πρότερον*, and Dobree on that line observed that we should either read *τόδε* *πρότερον* here or repeat the reading of this line there. This seems to me certain, for all the retorts of Trygaeus preserve in substance the very words of Hieracles. Accordingly *τόδε* *πρότερον* is read here by Dindorf, Bergk, and save as aforesaid all subsequent editors. Sharpley reads *τό γε* in both passages. Bekker and Graves have *τό γε* here and *τόδε* in 1107.—*τοῖς ἀλσί* I. F. P¹. P². vulgo. *τοῖσδ' ἀλσί* R. V. Meineke, Richter, Holden, Herwerden, Hall and Geldart, Mazon, and Van Leeuwen.

1076. *καὶ πῶς ὧ κατάρατε κ.τ.λ.* This line was first introduced by Invernizzi from R. It is also found in V. and is preserved by all subsequent editors. It is not found in the other MSS. or in any previous edition.

1078. *χῆ κώδων* MSS. vulgo. Lennep ingeniously conjectures *ῆ τ' ὠδίν'*.

1084. *ἔτι τοῦ λοιποῦ 'ν* V. I. F. P². Bentley, Bekker, Dindorf, Holden. Bergk, recentiores. R. has *λοιπ' ἐν*, which is merely a different way of writing the same words, and they are so written by Invernizzi. *ἔτι τοῦ λοιποῦ γ' ἐν* editions before Portus. *τοῦ λοιποῦ γ' ἐν* (omitting *ἔτι*) P¹. Portus to Invernizzi, and Weise afterwards. *ἔτι τοῦ λοιποῦ* (omitting *ἐν*) Bothe.

1086. *τραχὺν ἐχίνον* I. F. P¹. P². *τρηχὺν ἐχίνον* R. V. But in 1114 *infra*, where Trygaeus is repeating this line, R. V. as well as the other MSS. have

τραχὺν ἐχίνον. There is therefore a great preponderance of authority in favour of the Attic rather than the Epic form; and in both lines that is the general reading. But Bekker and Blaydes have *τρηχὺν* here and *τραχὺν* there, which can hardly be right; while Bergk introduced *τρηχὺν* into both places, and has been followed by most of the subsequent editors.

1109. *ἀπένεγκον* R. Bekker, Dindorf, Holden, Bergk, Meineke, Green, Paley, Merry, Mazon, and Graves. *ἀπένεγκε* the other MSS. and vulgo. Recent editors have fallen away to *ἀπένεγκε* because it is alleged by Richter and Blaydes that Aristophanes invariably uses *ἔνεγκε* the second aorist form, and never *ἔνεγκον* the first aorist form, of the imperative. Yet we have *ἐνεγκάτω* *infra* 1149 and in Ach. 805, Wasps 529, Frogs 1304, and elsewhere; *ἐξενέγκατε* in Ach. 887, 1222, and Frogs 847, and *ἐξενεγκάτω* in Wasps 860. And besides, this is the only place in which the second person singular is found at the end of the line, and that too an heroic hexameter which seldom closes with a short vowel. In all the fifty-four hexameters of the present scene there are but five which do so.

1111. *προσδώσει* V. and in the next line *προσδιδόναι* V. as corrected, Bekker, recentiores, except Weise. V. and all the other MSS. follow the verb by *μοι τῶν*, all these editors omitting the *τῶν* except Hall and Geldart, Sharpley, and Van Leeuwen, who omit the *μοι*. I think, on the whole, we can more easily spare the *τῶν*. As to *προσδιδόναι* cf. *supra* 955, Knights 1222. *προδῶσει* and *προδιδόναι* R. I. F. P². and (originally) V. To restore the metre P¹. read *δώσει* and *πρὶν*

διδόναι, and so all editions before Invernizzi; and Weise afterwards. Invernizzi read δώσει and προσδιδόναι, and Bothe in his first edition δώσει and προσδιδόναι.

1116. τί δὴ γῶ; (or ἐγῶ;) R. V. Herwerden, Hall and Geldart, Mazon, and Van Leeuwen. τί δ' ἐγῶ; I. F. P². τί δ' ἔγωγε; P¹. vulgo. τί ἐγῶ δέ; Dindorf, Bothe, Bergk, Green, Paley. τί δ' ἐγῶ; TP. σὺ Meineke, Holden, Merry, Graves. τί δ' ἐγὼ δὴ; Richter, who also suggested τί δὲ δὴ γῶ; which is adopted by Blaydes and Sharpley. Blaydes again, amidst many other conjectures, suggested τί δαι γῶ; which Zacher adopts. The MS. readings τί δὴ γῶ; and τί δ' ἔγωγε; seem better than any of these conjectures.

1119. ὦ παῖε παῖε R. V. Invernizzi, recentiores, except Weise and Bothe. The other MSS. and all editions before Brunck omit ὦ, so making the line a syllable short. Bentley therefore suggested beginning the line with either ὦ (which is found to be the true reading) or παῖ. Dawes also suggested παῖ, and this is read by Brunck and Weise, and by Bothe in his second edition, though in his first he had read ὦ. Dawes intended παῖ for the vocative of παῖς, but Brunck must have taken it as an abbreviated form of παῖε, since in his translation he altered Bergler's double *percutē, percutē* into a triple *percutē, percutē, percutē*. And this is approved by Elmsley (in a note at the end of his Review of Hermann's "Hercules Furens," Classical Journal viii. 218) who compares παῦ παῖε in Knights 821.

1127-90. The whole of this supplemental Parabasis is omitted in F.

1127. ἦδομαι γ'. The γ' was added, from R., by Invernizzi, who is followed

by all subsequent editors. Apparently it is found in all the MSS. except P¹, but it is absent from every edition before Invernizzi.

1132. ἐταίρων MSS. Bentley, Brunck, recentiores. ἐτέρων editions before Brunck.

1133. ἐκκέας R. V. Invernizzi, recentiores, except Weise. And this was Bergler's happy conjecture, but Burmann, with his usual want of judgement, kept it out of Bergler's text. Brunck read συγκέας, but before any other edition was published Bergler's conjecture was confirmed by R. and V. Brunck is however followed by Weise. οὐκ ἐάς I. P². all editions before Brunck "sine ullo sensu" as Brunck observes. οὐκ ἐάσω P¹. Florent Chretien for οὐκ ἐὰς τῶν ingeniously suggested εὐκείστων, coming so near the mark that it is wonderful he did not hit it.

1135. ἐκπεπρηνισμένων. This is Bothe's conjecture, which in my former edition I thought the most probable of all the conjectures, and as it has since been approved by Blaydes, and adopted by Herwerden (who however, I suppose by a clerical error, spells it ἐκπεπρηνισμένων), Merry and Graves, I have now brought it into the text. ἐκπεπρηνισμένα R. V. Bekker, Dindorf, Meineke, Holden, Green, Hall and Geldart, but of course this is contra metrum. P¹. has ἐκπεπρηνισμένα, and so all editions before Bekker; and Weise and Bothe afterwards. The line is omitted in I. P². ἐκπεπρηνισμένα Bergk, Paley, Blaydes, Mazon, Sharpley, Van Leeuwen, and Zacher, and this is no doubt nearer the MS. reading, but I think that the genitive is necessary, not indeed for the

metre but for the sense. The order is ἐκκέας ἄττ' ἂν ᾗ δανότατα τῶν ξύλων ἐκπεπρημισμένον. Richter reads ἐκπεριπεπρημένα, but besides other objections the system admits no paeon except in the preceding line. There have been many other conjectures which it is unnecessary to record.

1142. τί τῆρικαῦτα (*what next*) Bentley, Brunck, recentiores, except Van Leeuwen. τί τῆρικάδε R. V. I. P². editions before Brunck. P¹. to correct the metre reads τί δ' ἂν τῆρικάδε. Blaydes offers three conjectures, one of which, τί τήμερον δὴ, is rather attractive and is indeed brought into the text by Van Leeuwen.

1143. δρῶντος καλῶς MSS. vulgo. No words could more happily express the speaker's feelings about the beneficent rain now falling, and I cannot imagine what could have induced Nauck to propose δόντος καλῶς, substituting a transitive for an intransitive verb, and an aorist for an action emphatically present. And this frivolous conjecture is foisted into the text by Herwerden without the slightest objection having been taken to the genuine, and far superior, reading. Cf. εἰ ποιοῦντος infra 1157.

1146. ἔκ τοῦ χωρίου. The ἔκ was suggested by Bentley, and being found in both R. and V. is read by Invernizzi and all subsequent editors except Weise. It is omitted in the other MSS. and editions.

1154. Αἰσχυνάδου MSS. vulgo. This is the third instance of a name being introduced into these Comedies which does not seem to be in accordance with the metre, the others being Lacratides (Ach. 220) and Hippodamus (Knights 327), where see the notes. They are all

proper names, and it may be that to appellations so constantly in use custom gave an accent which did not properly belong to them, and consequently that though the second syllable of Αἰσχύνης is short, that of Αἰσχυνάδου may be long. Here several attempts have been made to amend the metre. Elmsley (at Ach. 220) proposed to insert οὖν after αἴτησοι. Meineke in the *Fragm. Com. Graec.* iv. 542 (on the Philargyrus of Dioxyppus) suggested Αἰσχυνάδου which is read by Green and Blaydes, but in his own edition he gave Ἀρχινάδου. Herwerden proposed Αἰσχυρανίδου. But the most ingenious of all these conjectures is that of Van Leeuwen who reads ἐξ παρ' Αἰσχύνου, *six myrtles from Aeschines*. With this lengthening of a short vowel in a proper name scholars compare Aesch. Septem 483, 542 Ἰππομέδοντος and Παρθενοπαῖος, where the second syllable in each name is treated as if it were long.

1159. ἡνίκ' ἂν δ' (as infra 1179) Hermann, Bothe, Bekker, recentiores. ἡνίκ' ἂν P¹. editions before Invernizzi. ἡνίκα δ' ἂν R. V. I. P². Invernizzi, but a paeon is inadmissible in this place.

1164. φύσει R. V. Suidas (s. v. φῖτυ), Bothe, Bekker, Bergk, recentiores, except Green. φύει the other MSS. and editions.

1165. οἰδάνοντ' Bentley, Bothe, Bekker, recentiores. οἰδαίνοντ' MSS., editions before Bothe and Bekker.

1176. Κυζικηνικόν V. P¹. vulgo. κυζικηνόν R. I. P². Markland (at Eur. Suppl. 1181) conjectured Χεζικηνικόν, which is adopted by Brunck, Invernizzi, and Bekker. Brunck also changed αὐτὸς to αὐτῇ, viz. ἡ φοινικίς, which perhaps was necessary with Χεζικηνικόν, but which really de-

stroys the contrast intended between the man's face and his cloke, as in Lys. 1140, where Pericleidas is described as *ὥχρὸς ἐν φοινικίδι*. Lines 1175, 1176 are omitted in the text of V., but are added in the margin.

1178. *λινοπτώμενος* MSS. vulgo. This is the reading of every MS. and every edition, but it has been assailed of late years on the ground that the first syllable of *λίνου* is short. That is of course true, and is probably the very reason why the word is employed here. I said in my former edition that the sentence appeared to be a parody of some passage unknown; and the parody may be due to the fact that the parodied poet had made the first syllable long. The substitutions proposed have been singularly infelicitous, such as *ληνοπτώμενος*, Meineke; *γε λινοπτώμενος*, Blaydes; *δὴ πνέων μένος*, Herwerden; *λινεοπτώμενος*, Bachmann; *ἐγὼ δὲ δὴ λινοπτάζω μένων*, Van Leeuwen; *ἀναπτερωμένος*, Naber.

1179. *ἡνίκ' ἂν δ'* R. V. Bothe, Bekker, recentiores; see on 1159 supra. *ἡνίκα δ'* ἂν I. F. P¹. P². editions before Bothe.

1183. *προστὰς* MSS. vulgo. Lenting proposed to write *προσοτὰς*, and this is done by Richter, Holden, and several recent editors. It is of course the participle of *προσίστημι*, but the Attics do not seem to have doubled the *σ* in these compounds of *πρός*. Neither *προσοτὰς* nor *πρόσσχετε* is found in any Aristophanic MS.

1184. *θεὶ τῷ κακῷ* R. V. Invernizzi, recentiores, except Weise, and except that Bothe in his second edition writes *κάπορῳ* 'θει. The words *τῷ κακῷ* are to be joined with *κάπορῳ*, *driven to his wits' end by the blow*. *θεὶ τὸ κακὸν* I. P². *ἔθει τὸ κακὸν*

editions before Brunck. *ἔθει κακὸν* (agreeing with *ὁπὸν*) Brunck, Weise.

1187. *ἔτ' εὐθύνας* MSS. (except R.) vulgo. *ἐντεῦθεν εὐθύνας* R., *ἐντεῦθεν* being obviously a mistake for *ἔτ' εὐθύνας* which the transcriber forgot to alter.

1190. *ἐν μάχῃ* MSS. vulgo. Zacher strangely represents Dobree as proposing to change this into *ἐν Ἐφέσῳ*. But Dobree is correcting not Aristophanes, but the Scholiast. The Scholium runs *Παροιμία παρὰ τοὺς ἐν τῇ Ἀσίᾳ Λάκωνας ἀνυχίσσαντας*, "*οἴκοι λέοντες*, *ἐν Ἐφέσῳ δὲ Λάκωνες*." And when Dobree says "Schol. Lege *ἐν Ἐφέσῳ δ' ἀλώπεκες*, ut Kuhn. ad Aelian. V. H. xiii. 9" he means, as Kuhn had said before him, that the proverb should run *οἴκοι λέοντες*, *ἐν Ἐφέσῳ δ' ἀλώπεκες*, an iambic senarius. He is proposing to change *Λάκωνες* to *ἀλώπεκες* in the Scholium not *ἐν μάχῃ* to *ἐν Ἐφέσῳ* in the Comedy.

1195. *ἐπιφέρει* Dobree, Dindorf (in notes), Holden, Meineke, Richter, Blaydes, recentiores, except Sharpley and Graves. *ἐπισφύρει* R. *ἐπειςφύρει* V. I. F. P². *ἐπέισφερε* P¹. vulgo. *ἐπιφέρει* Sharpley, Graves. But all the MSS. except the worthless P¹. have *-φορεῖ*, and Dobree's is the only reading which, retaining this, conforms to the metre.—*τοὺς ἀμύλους* R. V. P². Bekker, recentiores, except Weise and Bothe. *τὰς ἀμύλους* the other MSS. and editions.

1198. *ῶσ'* R. V. and all MSS. except P¹. Bentley, Brunck, recentiores. *ὅς* P¹. editions before Brunck.

1201. *πεντήκοντα δραχμῶν* MSS. vulgo. The first syllable of *δραχμῇ* is long here, as in Wasps 691, Plutus 1020, several fragments of other Comic Poets, and probably in other lines of Aristophanes,

such as Ach. 161 and the line following the present, in each of which an anapaest is more rhythmical than a tribrach. It is however more commonly short; and Dawes (at Plutus 166) proposes to insert ἐγὼ after δρᾶχμῶν in the present line. But Dawes was arguing that a short vowel could not be made long before χμ; he was not considering the case of a vowel which in its own nature might be either long or short, quite apart from the consonants which might happen to follow it. Plautus (Trinummus ii. 4. 23) divides the consonants χ and μ, writing drachumarum, but still makes the first syllable long. Brunck inserted αὐτ' "id est τὰ δρέπανα" after δραχμῶν, and is followed by Invernizzi. Elmsley, at Ach. 178, found a further fault with the line, viz. "plane absurdum esse falces quinquagenis drachmis aestimari, cum proximo versu cadi trinis veneant." And this objection is echoed by several subsequent editors. Very likely they are right. But I am not myself aware of the relative values of a δρέπανον and a κάδος; and am certainly not prepared to say that a δρέπανον, which was a much more elaborate implement than our sickle, might not have been worth as much as 16 or 17 little casks for country use or nearly as much as a trumpet, infra 1241. However, Elmsley proposed to read νυνὶ δ' ἐγὼ μὲν πεντέδραχμα ταῦτ' ἐμπολῶ, and this is followed by Herwerden and Graves, and (save that he changes ταῦτ' into πάντ', surely a change for the worse) by Van Leeuwen. πεντήκοντά γ' ἐμπολῶ δραχμῶν Dobree. πεντήκοντα δαρχμῶν Dindorf, Richter. νυνὶ δὲ πέντε γ' αὐτὰ δραχμῶν ἐμπολῶ Meineke, and so with ἐγὼ ἔμπολῶ

Blaydes. νυνὶ δὲ πένθ' ἕκαστον ἐμπολῶ δραχμῶν Bachmann, Sharples.

1204. καὶ τῶνδ' ὅτι βούλει MSS. vulgo. Florent Chretien's proposal, to read κάδων θ' for καὶ τῶνδ', though inadmissible, is worth recording for its real ingenuity.

1210. ΛΟΦΟΠΟΙΟΣ. I have named the speakers in the ensuing dialogue, as they are named substantially in the MSS. and in all the editions down to and including Bergk's. Bergk however thought that the dialogue with Trygaeus from 1210 to 1264 was carried on by one speaker, an Ὀπλοποιός or an Ὀπλοπώλης, for which others have substituted from line 1209 Ὀπλων κάπηλος. He did not indeed introduce this arrangement into his own edition; but it was carried out by Meineke and most subsequent editors, the only exceptions, I think, being Paley, Blaydes, Hall and Geldart, and Merry. Yet the MSS. are quite unanimous, and are confirmed by the Scholiast, who on 1210 says ὁ λοφοποιὸς ἔρχεται, καταβοῶν Τρυγαίου κ.τ.λ.; and on 1225 ἄλλος δὲ ἐστὶν οὗτος ὀλοφυρόμενος; and on 1250 οὗτος κρίνῃ κομίζει δύο; and indeed line 1250 ὃ δυσκάθαρτε δαίμον, ὥς μ' ἀπώλεσας seems to postulate the intervention of a new speaker. And that a continuous succession of speakers was quite in the manner of Aristophanes at this period of his career we see from the examples in the next extant Comedy, the Birds. And, supra 545-9, the λοφοποιός, ξιφουργός, and δορυεὶς are distinguished from each other, and not compressed into a single Ὀπλοποιός. Moreover this huddling them all up under a single name destroys the distinction so clearly drawn between the manufacturer, the

retail dealer, and the non-trader. The λοφοποιὸς himself manufactured the λόφοι, and therefore nothing is said about what they had cost him; Trygaeus alludes merely to the elaborate *workmanship*. The θωρακοπώλης and the κρανοπώλης are not manufacturers, they are merely retail dealers; and *their* complaint therefore is of the expense they incurred in purchasing the articles which the action of Trygaeus has rendered unsaleable. The σαλπικτής appears to be not a trader at all, but merely a bandsman who has bought a military trumpet, now useless. (I do not know how we should class the δορυξέας.) So far therefore from thinking that Bergk's view has such superior merit as to justify our deserting the unanimous authority of the MSS., I think that the MS. arrangement, taken on its own merits, is in every respect far superior.

1216. ἔχει πόνον πολὺν MSS. vulgo. Cf. Frogs 829 πλευμόνων πολὺν πόνον. πολὺν ἔχει πόνον Brunck, who asks "Quis dubitet numerosam illam compositionem e poeta esse?" Apparently every one doubts it except Weise, for Weise alone has adopted it. But Blaydes, not to be outdone, conjectured, though he did not read, πόνον ἔχει πολὺν, and as Brunck found his one follower in Weise, so Blaydes has found his in Herwerden.

1217. αὐτοῖν P¹. Brunck, recentiores, except Invernizzi, Mazon, and Van Leeuwen, who with R. V. and all editions before Brunck read αὐτῶν. αὐτὸν I. F. P².

1221. ἀπὸ τῆς οἰκίας R. V. Invernizzi, recentiores, except Bothe and Weise. ἐκ τῆς οἰκίας the other MSS.

and editions. But the crests were not *within* the house and therefore could not be taken *out* of it.

1224. θώρηκος κύτει R. V. (but in V. somebody has superscribed α over the η in θώρηκος) Hall and Geldart and Zacher. Aristophanes would not have put into this shopkeeper's mouth such a periphrasis as θώρακος κύτος unless he were quoting some well-known passage; and I suspect that the words ἐνημμένῳ κάλλιστα θώρηκος κύτει are a quotation from, or a parody of, the iambics of some Ionian poet. θώρακος κύτει I. F. P¹. P². Kuster, recentiores, except as aforesaid. θώρακος σκύτει all editions before Kuster.

1229. παῦσαι μ' ὑβρίζων MSS. vulgo. παῦσαι ὑβρίζων Elmsley (at Ach. 351), Richter, Herwerden, Sharpley, and Van Leeuwen. παῦσαι ἑυβρίζων Meineke.

1233. καὶ τῇδ'. ΘΩ. ἀμ' ἀμφοῖν Brunck, recentiores. καὶ τῇδ' ἄμ'. ΘΩ. ἀμφοῖν MSS. editions before Brunck.

1237. χιλίων R. V. Dindorf, recentiores, except Bothe and Van Leeuwen. τὸ δὲ χιλίων περισπῶσι. Schol. Ven. Knights 660. χιλίων δραχμῶν περισπῶσιν οἱ Ἀττικοί. Suidas, s. vv. χιλίων the other MSS. and editions.

1240. τί δ' ἄρα R. V. Kuster, recentiores, save as hereinafter appears. τί δ' ἄρα I. P². editions before Kuster. τί δ' ἔγωγ' ἄρα P¹. Brunck, Bothe. τί ἄρα Elmsley (at Ach. 127), Blaydes, Van Leeuwen.

1248. καὶτό σοι R. V. P¹. Bentley, Bergler, recentiores, except Blaydes and Sharpley. καὶτός σοι I. P². editions before Portus except Farreus who has καὶτόν, probably by a clerical error. καὶτῷ σοι Portus to Kuster inclusive.

Florent Chretien conjectured *κᾶτά σοι* which Sharpley reads. *καὶ σταθμὸς* Blaydes.

1250. *ὧς μ' ἀπώλεσας* R. V. Brunck, recentiores. *ὅς μ' ἀπώλεσας* the other MSS. and all editions before Brunck.

1258-9. *μάθης . . . αὐτά γ' ἀποδώσει.* So I read in my former edition, and the reading was approved and adopted by Paley. *μάθης . . . αὐτ' ἀποδώσεται* R. V. *μάθη . . . ἀποδύσεται* the other MSS. and editions. But this is incompatible with the speech of the Helmet-seller, which Trygaeus is answering. Many suggestions have been made to reconcile the two speeches, the one which has found most support being the transfer of the Helmet-seller's speech to some other person. The best MSS. as we have seen read *μάθης* and *ἀποδώσεται*. One of these must be wrong; but the change of *μάθης* into *μάθη* necessitates further alterations; whilst the change of *ἀποδώσει[τα]* into *ἀποδώσει* makes the whole passage clear and consistent. And even in the next two lines we have two examples of the omission of *γ'*, since R. and V. are the only MSS. which insert it after *μηδαμῶς*, and R. the only one which omits it after *τούτω*.

1262. *διαπρισθεῖν* MSS. vulgo. Some recent editors have taken objection to the use of the plural verb in

conjunction with *δώρατα*, and *διαπρισθεῖν* was suggested by Meineke in his V. A. and is read by Holden, Blaydes, Herwerden, and Van Leeuwen. This alteration is sometimes attributed to Dindorf, but I do not know on what grounds. In his edition Meineke read *διαπρίσειεν*.

1266. *οὐρησόμενα* MSS. Here again an objection has of late been taken that two quite different reasons are given for the appearance of the boys, and Bergk suggested *μανυρίζόμενα* (which Green adopts probably for decency's sake) or *ὀρθρίζόμενα*, Meineke *ὀρχησόμενα* which Holden, and Blaydes *μινυρόμενα* which Graves, adopts, probably for the same reason.

1267. *μοι δοκεῖ* MSS. vulgo. Bothe suggested *δοκεῖν* which is read by Meineke, Holden, and Van Leeuwen. He also suggested *προαναβάλῃτ' ἐμοί*, which is read by Blaydes, Van Leeuwen, and Graves.

1270. *ὀπλοτέρων* and in the next line *ὀπλοτέρους* MSS. vulgo. Dawes, with more than his usual confidence, and without his habitual sanity of judgment, proposed to substitute *ὀπλοφόρων* and *ὀπλοφόρους*. He could not have observed that the words are a quotation. He says "*Locum interpretatur Florens Christianus*"

Rursus ab armigeris nunc incipiamus. TRY. Abi, aufer
Cantare armigeros, infelicissime, pacis
Tempore praesertim, indocte execrande puelle.

Felix quidem ideo, quod ipsa orationis indole cogente *ὀπλοτέρων ab armigeris* reddiderit; infelix, quod non viderit eos operam ludere qui voci *ὀπλότερος*

cum *ὅπλα* quidquam praeter sonum commune esse statuant." But on this Tyrwhitt truly remarks "*Quanquam vox ὀπλότερος nihil praeter sonum cum*

1248. *καὶ* τοῦ σοι R. V. P. Bentley, Bergler, recentiores, except Blaydes and Sharples. *καὶ* τοῦ σοι I. P.². editions before Portus except Farreus who has *καὶ* τοῦ, probably by a clerical error. *καὶ* τοῦ σοι Portus to Kuster inclusive.

Florent Chretien conjectured *κᾶτά σοι* which Sharpley reads. *καὶ σταθμὸς* Blaydes.

1250. *ὧς μ' ἀπώλεσας* R. V. Brunck, recentiores. *ὅς μ' ἀπώλεσας* the other MSS. and all editions before Brunck.

1258-9. *μάθης . . . αὐτὰ γ' ἀποδώσει.* So I read in my former edition, and the reading was approved and adopted by Paley. *μάθης . . . αὐτ' ἀποδώσεται* R. V. *μάθη . . . ἀποδώσεται* the other MSS. and editions. But this is incompatible with the speech of the Helmet-seller, which Trygaeus is answering. Many suggestions have been made to reconcile the two speeches, the one which has found most support being the transfer of the Helmet-seller's speech to some other person. The best MSS. as we have seen read *μάθης* and *ἀποδώσεται*. One of these must be wrong; but the change of *μάθης* into *μάθη* necessitates further alterations; whilst the change of *ἀποδώσε[τα]* into *ἀποδώσει* makes the whole passage clear and consistent. And even in the next two lines we have two examples of the omission of *γ'*, since R. and V. are the only MSS. which insert it after *μηδαμῶς*, and R. the only one which omits it after *τούτῳ*.

1262. *διαπρισθίεν* MSS. vulgo. Some recent editors have taken objection to the use of the plural verb in

conjunction with *δώρατα*, and *διαπρισθίην* was suggested by Meineke in his V. A. and is read by Holden, Blaydes, Herwerden, and Van Leeuwen. This alteration is sometimes attributed to Dindorf, but I do not know on what grounds. In his edition Meineke read *διαπρίσειεν*.

1266. *οὐρησόμενα* MSS. Here again an objection has of late been taken that two quite different reasons are given for the appearance of the boys, and Bergk suggested *μανυρίζόμενα* (which Green adopts probably for decency's sake) or *ὀρρηρίζόμενα*, Meineke *ὀρχησόμενα* which Holden, and Blaydes *μυνηρόμενα* which Graves, adopts, probably for the same reason.

1267. *μοι δοκεῖ* MSS. vulgo. Bothe suggested *δοκεῖν* which is read by Meineke, Holden, and Van Leeuwen. He also suggested *προαναβάλητ' ἐμοί*, which is read by Blaydes, Van Leeuwen, and Graves.

1270. *ὀπλοτέρων* and in the next line *ὀπλοτέρους* MSS. vulgo. Dawes, with more than his usual confidence, and without his habitual sanity of judgement, proposed to substitute *ὀπλοφόρων* and *ὀπλοφόρους*. He could not have observed that the words are a quotation. He says "Locum interpretatur Florens Christianus

Rursus ab armigeris nunc incipiamus. TRY. Abi, aufer
Cantare armigeros, infelicissime, pacis
Tempore praesertim, indocte execrande puellæ.

Felix quidem ideo, quod ipsa orationis indole cogente *ὀπλοτέρων ab armigeris* reddiderit; infelix, quod non viderit eos operam ludere qui voci *ὀπλότερος*

cum *ὅπλα* quidquam praeter sonum commune esse statuant." But on this Tyrwhitt truly remarks "Quaquam vox *ὀπλότερος* nihil praeter sonum cum

δπλα commune habeat, sufficit tamen, opinor, ipse *sonus*, ut ex eo Trygaeus occasionem arripiat inceptum poema, quasi *armisonum*, abrumpendi. Quintetiam haec verba Νῦν αἶθ' ὀπλοτέρων ἀνδρῶν ἀρχόμεθα vera initium faciunt poematis cujusdam antiqui de expeditione Thebana τῶν Ἐπιγόνων. Ἀρχὴ τῶν Ἀντιμάχου Ἐπιγόνων inquit Scholiastes. Sed verins, credo, dixisset τῶν εἰς Ὀμηρον ἀναφερομένων Ἐπιγόνων. Nam eo tempore, quo acta est Aristophanis Εἰρήνη, dubito an poema *Antimachi* in lucem prodierit." Dobree for ὀπλοτέρους proposed to read δπλ' ἡμῖν.

1271. ᾄδον MSS. Junta, Dobree, Bothe, Dindorf, Weise, Paley, Blaydes, Herwerden, Hall and Geldart, Mazon, and Zacher. But in both R. and V. there is an erasure between the *o* and the *ν*, and there is little doubt that each of these MSS. originally read ᾄδων which has been corrected into ᾄδον. And ᾄδων is read by Florent Chretien, Zanetti, Farreus, Bentley, Kuster, and, save as aforesaid, all subsequent editors. εἶδον the other editions before Kuster, with the exception of Rapheleng, who reads εἴδων. I should have much preferred to read ᾄδων, but am constrained in this line to retain ᾄδον, not only by the authority of the MSS., but by the ἀμαθὲς and κατάρατον of the following line, which show that in this little speech Trygaeus is keeping in mind the neuter παιδίον of his previous speech. It is otherwise in lines 1275 and 1278. The use of the neuter diminutive παιδίον or παιδάριον for the masculine παῖς constantly involves a confusion of the two genders, the speaker sometimes having in mind

the boy before him, sometimes the neuter appellation by which he has previously addressed him. See Elmsley at Oed. Tyr. 1165, and Dobree on the present passage in his Addenda to Porson's Aristophanica.

1275. μεμνημένος MSS. vulgo. μεμνημένον Dindorf, Weise, Paley, and Blaydes.

1277. κλαυσεῖ MSS. Aldus, Junta, Fracini, Junta II, Gelenius, Portus to Bergler, Bekker, Bergk, and Mazon. And see κλανσούμεθα in the same metre supra 1081. κλαύσει Cratander and the other editions, except Gormont's, which leaves the word unaccented.

1278. ᾄδων R. (and apparently V. originally, but altered into ᾄδον as in 1271 supra) Junta, Gormont, Cratander, Zanetti, Junta II, Farreus, Grynaeus, Portus, recentiores, except Bothe, Dindorf, Weise, Paley, Blaydes, and Mazon. ᾄδον the other MSS. and editions.

1281. πάσασθαι (cf. supra 1092) R. P¹. Brunck, recentiores. μάσασθαι or μασᾶσθαι (cf. infra 1310) V. I. F. P². editions before Brunck. This and the preceding line are omitted in V.'s text but are given in the margin.

1284. κᾄτ' ἦσθιον R. V. P¹. Bentley, Dawes, Bergler, recentiores. κατήσθιον I. F. P². editions before Bergler.

1285. ταῦτ' ᾄδε R. V. Zanetti, Farreus, Bentley, Dawes, Bergler, recentiores. ταῦτάδε, ταῦτα δέ, or ταυτά δέ the other MSS. and editions. For κεκορημένοι Dawes proposed, and Brunck and Weise read, κεκορεσμένοι.

1286. πεπαυμένοι MSS. vulgo. "Fuit cum putarem legendum πεπασμένοι, ut esset idem ac κεκορημένοι, et quasi echo daret illi responsum ἄσμενοι. Tamen

nihil muto, et calidum fortasse nimis hoc inventum," *Florent Chretien*. "Calidum fortasse nimis hoc inventum? Immo ingeniosum adeo, ut nihil a te alias vel simile vel secundum excogitatum sit; at timide adeo gelideque ministratum, ut vix persensisse videaris, quantum vulgatae lectioni praestet," *Daves*. "Florentis conjecturam maximo probavit Dawesius opere, quam ego, licet ingeniosam, nec recepi, nec vellem recepisse," *Brunck*. However, everything comes to those who wait; and Florent Chretien's pleasant conjecture, after waiting for upwards of three centuries, has at last found in Herwerden an editor bold enough to admit it into the text of Aristophanes.—οἶμαι MSS. Scaliger (in notes), Brunck, recentiores. In the Aldine edition the word was unaccountably omitted, and thenceforward in every edition before Brunck the line ended abruptly with ἄσμενοι. Florent Chretien proposed to supply the blank with οὐτως; Dawes proposed εἰεν (with πεπασμένοι) or ὦ τῶν (with πεπαυμένοι) "ac si dixisset; Immo πεπασμένοι caue, non πεπαυμένοι." Scaliger alone hit upon the true reading.

1292. εἴης V. (on erasure) Dawes, Brunck, recentiores. εἰς R. ἦς I. F. P². editions before Brunck with the exception of Grynaeus. ἦσθα P¹. Grynaeus, Bentley.

1294. ἰὼν V. Kuster, Meineke, Richter, Holden, Herwerden, Hall and Geldart, Sharpley, Van Leeuwen, and Graves. ἰόν (variously accented) R. F. P¹. Fracini, Grynaeus, Gelenius, recentiores, except as aforesaid. I prefer ἰὼν, because in the preceding lines we have νῖδς and not the diminutive παιδίον, and the ἰόν at

the close of this line may so easily have arisen from the παιδ-ίον at the close of the next. νῖδν I. P². and the other editions before Gelenius. This reading may be due to the νῖδς at the close of the preceding line.

1297. ἄσεις MSS. editions before Brunck, and Invernizzi and Mazon afterwards. "Rescribendum est ἄσει. Futurum utique activum a verbo ἄδω formatum Attici non agnoscunt, sed medio duntaxat ἄσομαι utuntur, supra 1267, Ach. 14, 261, Eccl. 887," *Daves*. And on this authority Brunck and all subsequent editors, save the two mentioned above, have changed ἄσεις into ἄσει. I wish that I had a better array of editors to countenance me in retaining the MS. reading, for there seems to me to be no sufficient foundation for Dawes's view. The use of the future middle does not in any way negative the coexistence of the future active. ἄδω is merely a contracted form of ἀείδω, both the future middle and the future active of which are in common use. There is therefore no *a priori* presumption against a future active of ἄδω, and two such thoroughly well attested examples of it as the ἄσεις here, and the ἄσσουσι of Plato's Laws ii. 10 (p. 666 D) are quite sufficient to authenticate its use.

1301. F. and P¹. come to an end here. τοκῆς R. V. Bekker, recentiores. τοκῶν I. P². editions before Bekker.

1307. ἐμβάλλετ' οὖν. This is Holden's conjecture, which I adopted in my former edition and which is also adopted by Mr. Graves. ἐμβάλλετον MSS. Suidas (s. v. ἀνδρικῶς and s. v. σμώχετε), vulgo. But the dual is quite incomprehensible here, and various efforts have been

made to supersede it. ἐμβάλλετε Portus, Scaliger, Faber, Kuster, Bergler, Weise, and Hall and Geldart. This, however, does not account for the final -ον in the MSS. Bergk proposed ἐμβάλλετ' ᾧ, which has obtained greater vogue than it deserved, being adopted by Meineke, Paley, Blaydes, Herwerden, Merry, Mazon, Sharpley, Van Leeuwen, and Zacher. Dobree proposed ἐμβάλλετε Σμώχοντες. Holden's suggestion is the most simple in itself as well as the most likely to have given rise to the MS. ἐμβάλλετον.

1308. ταῖν γνάθων I. P². Suidas (s. v. σμώχετε and the best MSS. s. v. ἀνδρικῶς), vulgo. τοῖν γνάθων R. V. Bekker, Meineke, Richter, Holden,

Blaydes, Herwerden, Merry, Mazon, Sharpley, Van Leeuwen, and Zacher.

1317. κάπι χορεύειν V. (on erasure) Dindorf, Holden, Meineke, Richter, Green, Paley, Blaydes, and Hall and Geldart. See the Commentary. κάπικελεύειν R. I. P². vulgo.

1344. οἱ προτεταγμένοι Bentley, Dawes, Dindorf, recentiores, except Blaydes. οἱ προστεταγμένοι MSS. editions before Dindorf. οὔπι τεταγμένοι Blaydes.

1354. ᾧ χαίρετε... ξυνέπησθέ μοι. These two lines are found only in R. and V. and are omitted in all editions before Invernizzi. But all the previous editions had recognized the lacuna, some writing "ΛΕΙΠΕΙ," others "ΛΕΙΠΕΙ τὸ δὲ λέει πον ᾗδον" as supra 948-1011.

In the former edition, there being at that time no translation of the Peace into English verse, I collected in the Appendix half a dozen poetic versions by various authors of favourite and isolated scenes. Of these I now retain only two, one by Professor Eugène Fallex and the other by Henry Hart Milman, Dean of St. Paul's; and these I retain because Fallex and Milman were the only two authors cited who were then living, and their kindness in allowing me to cite their versions is gratefully acknowledged in the Introduction. The first passage is taken from the "Théâtre d'Aristophane; scènes traduites en vers français par Eugène Fallex, Professeur de seconde au Lycée Napoléon. Deuxième édition. Durand, Paris, 1863;" and the other from "The Agamemnon of Aeschylus, and the Bacchanals of Euripides, with passages from the other Poets of Greece: translated by Henry Hart Milman D.D. Dean of St. Paul's. Murray, London, 1865."

SCENE I.

PARLEZ À MERCURE, PORTIER DE L'OLYMPE.

ἀτὰρ ἐγγὺς εἶναι : vv. 177-237.

TRYGÉE (*sur son escarbot*). Ah ! j'approche du ciel, ce me semble, à cette heure

Déjà de Jupiter j'aperçois la demeure.

Où donc est le portier ? Ouvrez, quelqu'un, venez !

- MERCURE. Quelle odeur de mortel me monte jusqu'au nez ?
Effrayé à la vue de la monture de Trygée.
 Hercule ! dieu puissant ! que vois-je ? Quelle bête !
- TRYGÉE. Tu vois un escarbot-cheval.
- MERCURE. L'ignoble tête !
 Impudent, effronté, misérable goujat,
 Scélérat, scélérat, cent fois plus scélérat
 Que le plus scélérat des scélérats des hommes !
 Viens ici, scélérat, dis comment tu te nommes.
- TRYGÉE. Scélérat.
- MERCURE. Ton pays ? — Ton père ?
- TRYGÉE. Scélérats.
- MERCURE. Par la Terre ! Ton nom ? traître, tu le diras,
 Ou je vais t'assommer, vois-tu ?
- TRYGÉE. Je suis Trygée ;
 Honnête vigneron et natif d'Athmonée,
 Peu délateur, plaideur encor moins.
- MERCURE. Fort bien : mais
 Que viens-tu faire ici ?
- TRYGÉE (*lui offrant un plat*). Te présenter ces mets.
- MERCURE (*se radoucissant*). Eh ! mon pauvre garçon, as-tu fait bon voyage ?
- TRYGÉE. Gourmand ! comme déjà tu changes de langage !
 Depuis qu'à tes regards j'ai fait briller ce plat,
 Je suis pauvre garçon, et non plus scélérat.
 — Va me chercher Jupin.
- MERCURE. Ah ! fâcheuse disgrâce !
 Tu venais voir les dieux ? Ils ont vidé la place.
 Ces messieurs hier soir ont quitté la maison.
- TRYGÉE. Où donc sont-ils allés ? Sur la terre ?
- MERCURE. Ah ! mais non.
 Plus souvent qu'ils voudraient se risquer sur la terre !
- TRYGÉE. Mais alors, où sont-ils ? dis-moi.
- MERCURE. La troupe entière
 Au fin fond de l'Olympe a couru se blottir :
 Tu ne la verras pas de sitôt en sortir.
- TRYGÉE. Ils t'ont laissé tout seul à la maison ?
- MERCURE. Je reste
 Pour garder, mon ami, la cuisine céleste,
 Avec sa batterie, en plats, pots et chaudrons,
 Table et menus objets, fioles et cruchons.
- TRYGÉE. Et pour quelle raison ont-ils plié bagage ?
- MERCURE. Par courroux contre vous. A la guerre, au carnage

- Ils livrent un pays qu'on les voyait chérir,
 Leur donnant carte blanche afin de vous punir.
 Pour eux, ils ont gagné les profondeurs célestes
 Afin de ne plus voir vos querelles funestes,
 Afin de se soustraire aux supplications
 De peuples dévorés d'absurdes passions.
- TRYGÉE. Mais pour quelle raison nous traiter de la sorte ?
- MERCURE. Votre soif de combats, mon cher, est par trop forte.
 Vingt fois ils ont voulu vous faire pactiser,
 Vingt fois ils vous ont vus sottement refuser.
 Si Sparte triomphait, " Par les frères d'Hélène ! "
 Disait-elle, " il s'agit de corriger Athène ! "
 — Athènes, d'autre part, à l'ombre d'un succès,
 Si Sparte en suppliant venait offrir la paix,
 Athènes de crier : " Par Minerve ! on nous leurre,
 Ne les écoutons pas. Par Jupin ! à toute heure,
 A la charge on verra ces gens-là revenir,
 Si nous gardons Pylos qu'ils voudraient obtenir."
- TRYGÉE. Tu dis vrai. C'est bien là le refrain ordinaire.
- MERCURE. Si bien que vous voilà condamnés à la guerre,
 Et que je ne sais pas si vous verrez jamais,
 En dépit de vos vœux, la déesse la Paix.
- TRYGÉE. Elle est aussi partie ? Où s'est-elle portée ?
- MERCURE. Au fond d'un antre obscur la Guerre l'a jetée.
- TRYGÉE. Cet antre, où donc est-il ?
- MERCURE. Dans le fond, tout là-bas.
 Pour que de sa prison vous ne la tirez pas,
 Voici ces rocs à l'entrée amoncelés par elle.
- TRYGÉE. Hélas ! que nous veut donc cette Guerre cruelle ?
- MERCURE. Je ne sais : mais hier, pas plus tard qu'hier soir,
 D'un immense mortier on la vit se pourvoir.
- TRYGÉE. Un immense mortier ? Juste ciel ! Pourquoi faire ?
- MERCURE. Pardieu ! pour y piler, broyer la Grèce entière.
 — Mais je rentre ; au fracas qu'elle fait retentir,
 Il est aisé de voir qu'elle est près de sortir.
- TRYGÉE (*épouvanté*). Malheur à moi. Fuyons. Hélas ! J'entends de reste,
 Du mortier des combats j'entends le son funeste.
- LA GUERRE. Mortels ! mortels ! mortels ! . . . Je vous tiens, malheureux.
 Gare à vous ! Au mortier vos mâchoires, vos yeux . . .

EUGÈNE FALLEX.

SCENE II.

THE PARABASIS.

εἰ δ' οὖν εἰκός τινα τιμῆσαι : vv. 736-60.

Be honour given where honour's due, our poet stands confest
 Of all our comic teachers the wisest and the best.
 For he alone, with nobler aim, his rivals made to cease,
 On rags for ever jesting and waging war on fleas.
 Still making poor starved Hercules like a glutton munch and eat;
 And now a runaway and rogue, and ever soundly beat.
 All these, dishonoured, from your stage he drove away and gave
 A truce to that eternal flogged and ever howling slave;
 While evermore his brother slave would o'er his stripes begin
 His sorry jests, "Poor fellow! what's the matter with your skin?
 Alas! and has the bristly whip thus ventured to attack
 Thy sides with his fierce legions, and thus laid waste thy back?"
 This wretched burthen off he threw, this low-born ribaldry:
 Created you a noble art and set it up on high
 With lofty words and sentences, disdaining as unfit
 Women and petty private men for his unvulgar wit.
 At once upon the highest with Herculean strength I sprung,
 Through stench of filthiest tanhides and pelting showers of dung;
 And first that blatant beast I fought with sharpest teeth o'ergrown,
 Whose fiery eyes more fierce than those of shameless Cynna shone.
 And all around his brows the heads of sycophants were hung
 That rolled out o'er his noisome cheek the flattering slaving tongue.
 And torrent-like his voice poured forth fierce ruin unrepres,
 With all the mingled filth and stench of every loathsome beast.
 Against this dreadful monster I feared not alone t'arise
 In your defence, my countrymen! and the Islands our allies.

H. H. MILMAN.

THE
BIRDS OF ARISTOPHANES

In Course of Publication



**THE
COMEDIES OF ARISTOPHANES**

To be completed in 6 Vols., the contents
of which will be as follows :

Vol. I. ACHARNIANS.

KNIGHTS.

„ II. CLOUDS.

WASPS.

„ III. PEACE.

BIRDS.

Vol. IV. LYSISTRATA.

THESMOPHORIAZUSÆ.

„ V. FROGS.

ECCLESIAZUSÆ.

„ VI. PLUTUS, with the
Menæchmei of
Plautus, & Index.

Vol. V. is now ready, price 15s. ; also the following separate
Plays : Frogs, 10s. 6d. ; Ecclesiazusæ, 7s. 6d. ; Thesmo-
phoriazusæ, 7s. 6d. ; Birds, 10s. 6d.



LONDON : GEORGE BELL & SONS,
York House, Portugal Street, W.C.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ

THE

BIRDS OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA B.C. 414

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

By BENJAMIN BICKLEY ROGERS, M.A.

SOMETIME FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

LONDON: GEORGE BELL & SONS

1906

THIS Play, when the series is complete, will form the second part of Volume III. The title-page of the Volume will be given with the Peace.

OXFORD: HORACE HART, PRINTER TO THE UNIVERSITY

INTRODUCTION

THE five preceding comedies form a consecutive series, one having been issued in each successive year from 425 to 421 B. C. inclusive; the *Acharnians* in 425, the *Knights* in 424, the *Clouds* in 423, the *Wasps* in 422, and the *Peace* in 421. Then follows a gap of six years. And in the seventh year, 414 B. C., Aristophanes exhibited the *Comedy of the Birds*.

We know from one of the arguments to this play that in the same year, 414 B. C., Aristophanes produced a second comedy, which was known as the *Amphiaraus*. And we may be quite sure that his pen was not idle during that interval of six years of which no record remains. At the same time we need not suppose that the composition of the "*Birds*" was deferred till the last year or so of the interval. It is by far the longest of the extant comedies; and dealing as it does with a subject outside the ordinary range of the poet's thoughts and language, and embodying scraps of bird-lore culled from every quarter—from history, poetry, legend, fable, proverb, and personal observation—it is obviously a comedy which must have been long in incubation, and could not (as was the case with the *Peace*) have been hastily put together to meet a particular emergency. Indeed there are not wanting indications from which we may surmise that it was taken in hand, if not immediately after the production of the *Peace*, at all events whilst the mind of Aristophanes was still filled with the topics and ideas which possessed it while he was engaged in the composition of the earlier play. In the vagrant Oracle-monger (*χρησμολόγος*) of the *Birds*, with his prophecies of Bakis, his lust for a share of the *σπλάγχνα*, and finally his ignominious expulsion,

we cannot fail to recognize the exact counterpart of Hierocles, the *χρησμο-λόγος* of the Peace. The description which Cinesias gives of the sources from whence the dithyrambic poets derived their inspiration is merely an amplification of a sarcasm placed previously in the mouth of Trygaeus; whilst the whole scheme of the proposed sacrifice on the stage, its preparation, interruption, and final abandonment, with the allusion to the predatory habits of the Kite, and to the unwelcome pipings of Chaeris, is substantially identical in the two plays.

So again the two plays have an idyllic character which belongs to no other of the poet's comedies: the innocent charms of a country life are depicted as they are depicted nowhere else; in each of them, and in them only, we hear the "sweet song" of the *τέτιξ*, and in each it is designated by its Doric name *ὁ ἀχέτας*, the chirruper. Here too, and nowhere else in Aristophanes, the coaxing address *ὦ δειλακρίων* is employed; and although the Aeschylean phrase *ξουθὸς ἱππαλεκτρῶν* is found also in the *Frogs*, yet it there occurs in its natural place as part of a criticism on the style and the language of Aeschylus, while in each of these two plays it is introduced, apropos of nothing, in the *Parabasis*, as the sarcastic description of a showy military officer. And possibly the germ of the present drama may be discovered in the determination of Trygaeus *μετ' ὀρνίθων ἐς κόρακας βαδίζειν*. Minor coincidences, such as *ποδαπὸς τὸ γένος*, are very numerous, but are hardly worthy of mention.

So again, although the Athenian dependencies on the coasts of Macedonia and Thrace were in a chronic state of disturbance, and were giving some trouble at this very time, yet the advice to the reckless young Athenian to "fly off to Thrace-ward regions and fight there" would seem more naturally adapted to a time when those regions were the chief seat of Athenian warfare, than to a time when the entire attention of the Athenian people was directed to the military operations in Sicily. And the very remarkable verbal allusions to the History of Herodotus would seem more suitable to a period when that History was still fresh in the hands and thoughts of the poet and his audience.

But whatever weight may be due to these considerations, the comedy

would of course not receive its final touches until it was about to be sent in to the Archon, in the winter of 415–414 B. C. And there is no reason to doubt that the allusions to the delays of Nicias, and the dispatch of the Salaminia with a process-server on board refer to the well-known incidents which occurred during the preliminary stages of the expedition to Sicily.

The *Birds* was exhibited at the great Dionysia in the archonship of Chabrias¹ in the year 414 B. C. It was placed second in the competition. The prize was awarded to the Revellers (*Κωμῶσαι*) of Ameipsias. The other competing play was the Solitary (*Μονότροπος*) of Phrynichus, which was placed first.

The *Κωμῶσαι* of Ameipsias is not elsewhere mentioned; and as several authors refer to a *Κωμῶσαι* of Phrynichus, it is suggested by Bergk² that both the comedies which competed with the *Birds* were the work of Phrynichus, who exhibited one in his own name, and the other in the name of Ameipsias; just as Aristophanes, eight years previously, had exhibited the *Wasps* in his own name, and the *Rehearsal* in the name of Philonides. But there seems to be no sufficient ground for this suggestion. There is nothing surprising, or unusual, in the circumstance that one of the competing comedies is never heard of again; or that plays bearing the same name should be written by two comic poets. As to the former circumstance (to take one instance out of many) the plays which competed with the *Acharnians* in the year 425 B. C. were the *Χειμαζόμενοι* of Cratinus, and the *Νοῦμηνίαι* of Eupolis. Cratinus and Eupolis were far greater and more popular poets than Ameipsias, yet neither³ of these

¹ By some unaccountable mischance the exhibition of the *Birds*, in the Introduction to the *Thesmophoriazusaë*, p. xxxv, is placed opposite the name of Peisander. It was intended to stand opposite the name of Chabrias.

² At the close of Fritzsche's "*Quaestiones Aristophaneae*," vol. i. See also Meineke's *Historia Critica*, p. 155.

³ Non minus perierant, aut potius nunquam editae erant, Eupolidis *Νοῦμηνίαι*, quam Cratini *Χειμαζόμενοι*.—Elmsley, Additional Note to the Argument of the *Acharnians*.

two plays is ever heard of again. And as to the other circumstance, we need not travel beyond the three plays produced in this very competition. The name *Κωμοσται* was selected not only by Ameipsias and Phrynichus, but also by Epicharmus and Eubulides for one of their comic plays. We hear of an *Ὀρνίθεσ* by Magnes, and an *Ὀρνίθεσ* by Crates, as well as an *Ὀρνίθεσ* by Aristophanes. Nor was the *Μονότροπος* of Phrynichus the only comedy bearing that name. A play with the same title was exhibited by Anaxilas, and another by Ophelion. And it seems in the highest degree improbable that Phrynichus should have entrusted one, and presumably the better, of his two plays to be exhibited in the name of a rival at least as distinguished and successful as himself. We have therefore no reason for doubting that Ameipsias himself was the author of the play which defeated this famous Aristophanic comedy.

The *Birds* is universally recognized as one of the most brilliant and most musical of extant comedies; and many have expressed their wonder that it failed to obtain the prize. We know nothing of the "Revellers" of Ameipsias; but if the two plays were before us, we should probably have no hesitation in awarding the prize to the "Birds." And yet we need feel no surprise that the Athenian audience and judges arrived at a different conclusion. With all its dainty bird-melodies, and its wealth of poetic imagination, it is unmistakably lacking in the robust humour, the strong human element, the broad personal satire, political or literary, which the Athenians expected their comic poets to supply. The audience may, for aught we know, have found these qualities, in profusion, in the *Revellers* of Ameipsias; they would find but slight traces of them in the play which recounts the adventures of Peisthetaerus and Euelpides.

But before proceeding further, it is necessary to apologize for giving to the principal character his genuine Aristophanic name, *Πεισθέταιρος*. For Dobree observing, truly enough, that the name is not formed in accordance with the usual fashion of such compounds—though of course the syllable *πεισθ-* is found in tenses of *πέιθω*—suggested, with less than his usual sagacity, that it should be written either *Πεισέταιρος* or *Πισθέταιρος*. To these two unAristophanic names Bergk added a third,

Πειθέταιπος. Meineke, however, was the first to tamper with the text, and subsequent editors have rung the changes on these three suggested alternatives :—

Πισθέταιπος. Meineke, Hall and Geldart.

Πειθέταιπος. Holden, Kock, Merry.

Πεισθέταιπος. Blaydes, Van Leeuwen.

They cannot agree which is the *right* name, but they are sure that Πεισθέταιπος is the *wrong* one, and with the customary zeal of innovators fall foul of all those who ¹ venture to adhere to the genuine Aristophanic tradition.

For whatever may be said as to the unusual formation of the compound, there cannot, I think, be the slightest doubt that the name came so written from the hand of Aristophanes. It is found, so written, in every MS. wherever it occurs, alike in the text of the play, the arguments, and the *dramatis personae*; and it is so written by every Scholiast and every grammarian. There is no discordant note anywhere. In the course of the last century a very ancient fragment of the play—the Arsinoe fragment—was discovered in Egypt, amongst the ruins of Medinet-el-Faioum. It is supposed to be 500 years older than our oldest MS. It happens to contain line 1123, and there also the name is written Πεισθέταιπος ². And we must remember that we are dealing not with Aristophanes the grammarian but with Aristophanes the comic

¹ “One who sustains and propagates it” (the name Peisthetaerus) “is only betraying his own defective information, and misleading others.”—Professor Kennedy, in a letter addressed (December 1883) to a newspaper which had noticed that in his translation he had substituted Peithetaerus for the traditional name.

² The Florentine palimpsest does not contain the full name; but Keil, after mentioning other passages in which it agrees with the MSS. generally, says, “neque minus cum libris folium facit in nomine alterius Atheniensis; supplementum enim notae Πει quae in vv. 1423 et 1446 deprehenditur, e vitiosa nominis forma Πεισθέταιπος quam libri omnes praebent, sine dubio repetendum est.”—Hermes vi. p. 133. I of course agree with Keil’s conclusion, well knowing that the forms Πεισθέταιπος and Πειθέταιπος are, as regards Aristophanes, corruptions of the nineteenth century. But how Keil himself arrived at that conclusion I cannot imagine, since the abbreviation Πει. would suit any of the three names.

poet, who was at liberty, and was accustomed, to coin words in any fashion¹ he pleased. And it seems extremely probable that he added the θ to Peisetaerus, just as the Athenians in general added it to $\mu\alpha\lambda\alpha\kappa\acute{o}s$ (making it $\mu\alpha\lambda\theta\alpha\kappa\acute{o}s$), for the purpose of giving to the name a fuller and a softer sound. It was possibly for a similar reason that Shakespeare named his wordy braggart *Parolles* instead of *Paroles*.

Peisthetaerus and Euelpides, therefore, weary of the troubles and worries of Athenian life, and especially of the litigious spirit prevailing in the city, find their way to the region of the birds, to the dwelling-place of the hoopoe and the nightingale, formerly Tereus of Thrace and his wife the Athenian princess Procne. They hope that Tereus will be able to tell them of some quiet easy-going place, where they can spend their days in peace and happiness. But before he has found one to their taste, Peisthetaerus hits upon a wonderful scheme whereby the birds can become the Lords of mankind, and the Rulers of the universe. The birds are summoned; they adopt his scheme, and place themselves under his command. By his instructions they inclose the Air, the midspace between Heaven and earth, with an enormous brick-wall, so that without their permission nothing can pass from Heaven to earth, or from earth to Heaven. The Gods, deprived of the savoury steam which used to arise from the sacrificed victims, are starved into submission; and the play ends with the wedding of Peisthetaerus, the leader of the birds, with Basileia, the incarnation of the Sovereignty and prerogatives of Zeus.

The manner in which the birds were represented on the stage and in the orchestra² is sufficiently disclosed by incidental notices dropped in the

¹ As, for example, $\beta\omicron\upsilon\lambda\omicron\mu\acute{\alpha}\chi\omicron\upsilon$ in Peace 1293.

² It is perhaps a little unfortunate that the grotesque and repulsive figures delineated on a vase in the British Museum—which were published by Mr. Cecil Smith in a pamphlet, reprinted (A. D. 1881) from the Journal of Hellenic Studies—should ever have been brought into connexion with the Comedy of Aristophanes. They are admittedly of an earlier and a ruder age; and nothing is more certain than that they bear no manner of resemblance, in costume or otherwise, to the bird-characters of the present play.

various scenes. They wore the heads and wings of birds, but were otherwise featherless. They had long beaks, and probably their hands were clothed as birds-feet with claws and talons. So far as they were not feathered, they would presumably wear the ordinary costume of human beings. In general, the dress of the birds in the Cambridge performance of the comedy seems to have been a very fair representation of their dress in the original performance at Athens. One important alteration, however, was rendered necessary by the different conditions of ancient and modern acting. At Athens actors wore masks, and therefore the head of the bird would be fitted, as a mask, to the head of the actor, who would look through the eyes, and speak through the mandibles, of the bird. No mask being worn in modern times, the bird's head was necessarily elevated above the head of the actor, whose face was visible below through an aperture in the throat of the bird.

The scenery of the play is exceedingly simple¹. A sheer rock rises at the back of the stage, with an indistinct door in the centre, which indicates the abode of the Hoopoe. A solitary tree stands out at the side. The Plover's page makes his entrance in the ordinary way: but the Hoopoe, like Agathon in the *Thesmophoriazusae*, is brought out by means of the *ecyclema*. And with the Hoopoe is brought out a portion of the interior of his dwelling: viz. a section of the copse, *λόχμη*, which forms his roosting-place, and in which his wife Procne is still reposing; together with the apartment wherein Peisthetaerus is discovered, towards the close of the play, stewing the oligarchical thrushes. With this exception, the scenery appears to remain unchanged throughout.

No play of Aristophanes has been more happily turned into English verse than the present; though the translations are not very numerous. They are by the Rev. Henry Francis Cary, A.D. 1824; the Right

¹ M. Paul Mazon's fanciful description of the entrance of Peisthetaerus and Euelpides (*Essai sur la Composition des Comédies d'Aristophane*, p. 96) is strangely inconsistent with the conditions of the Athenian drama. There is an excellent appreciation of the play in M. Émile Deschanel's "*Études sur Aristophane*," pp. 314-54.

Honourable John Hookham Frere, A.D. 1840 ; Leonard Hampson Rudd, A.D. 1867 ; the Rev. Professor Kennedy, A.D. 1874 ; and the Rev. George Samuel Hodges, A.D. 1896.

But although the actual translations are few in number, the play has always possessed considerable attraction for English poets. Both Mr. Cary and Mr. Frere distinguished themselves in other fields of literature; Thomas Gray¹ worked out a careful analysis of the whole play; the Parabasis proper has been translated in the metre of the original by Mr. A. C. Swinburne; and a version of the earlier scenes will be found among the poetical works of the late Dean Alford.

At the date of the exhibition of the Birds, Athens was at the height of her power and prosperity. Six or seven years of comparative peace had recruited her numbers, and replenished her treasury. She had just launched against Sicily the most formidable armament that ever issued from an Hellenic harbour. No shadow of the coming catastrophe dimmed the brightness of the outlook. Everything tended to prognosticate the success of an enterprise which, however important in itself, was yet only a stepping-stone to far vaster and more ambitious designs.

We have seen in the Introduction to the "Peace" that after the capture of the Spartan troops on Sphacteria the ambition of Athens began steadily to rise; *μερίζοντες ὀρέγοντο*, as Thucydides says (iv. 21, 41). And although her hopes were checked for the time by the disaster of Delium and the raid of Brasidas, yet after the Peace of Nicias they quickly sprang up again, and took a still wider and loftier range.

For the Peace of Nicias really gave to Athens all, and more than all, for which she had braved the united power of Hellas. She entered into the Peloponnesian War against the great Hellenic confederacy, headed by Sparta the acknowledged Panhellenic leader, for the sole purpose of preserving her Imperial position; and by the Peace of Nicias, B.C. 421, that position was not only preserved, but recognized as a constituent part

¹ It may be as well to mention that both Gray's analysis and Cary's notes are by Dr. Blaydes invariably attributed to Cookesley, the well-known Eton master, who incorporated them in his pleasant edition of the play "for the use of Schools."

of the general Hellenic system. We cannot wonder that her confidence in her own destiny waxed stronger, and that visions of conquest and of extended empire began to loom more largely before her eyes. And now too the great and irregular genius of Alcibiades was at hand to foment and direct her ambition.

Even from the guarded language of Thucydides it is plain that Alcibiades was cherishing designs which reached far beyond the immediate objects of the Sicilian expedition. The historian himself says¹, in his own person, that Alcibiades looked forward to the conquest of both Sicily and Carthage. And he puts into the mouth of Alcibiades a much clearer and more detailed exposition of the schemes which he had conceived and hoped to carry out. "We sailed to Sicily," he tells² the Lacedaemonians, "for the purpose of subduing, if we could, first the Sicilian, and then the Italian Greeks; and next we intended to make an attempt upon the Carthaginians³ and their empire. And if we succeeded in these designs or the bulk of them, we contemplated attacking the Peloponnese, collecting for that purpose the entire Hellenic force which we should have acquired from those quarters, enlisting many barbarians, Iberians and others, belonging to the most warlike tribes, and building numerous triremes in addition to what we already have, Italy supplying us with abundance of ship-timber; and with these, encircling and blockading the Peloponnese, and at the same time assailing it with our troops, we expected to subdue it without difficulty, and so become lords of the whole Hellenic world, τοῦ ξύμπαντος Ἑλληνικοῦ ἄρξαιν."

Thucydides does not tell us how far the Athenian people were acquainted with, and participated in, the adventurous designs of Alcibiades; save indeed that he does on one occasion represent him as saying⁴, before the Athenian assembly, that the Sicilian expedition, if completely successful, might make them the rulers of Hellas, τῆς Ἑλλάδος πάσης ἄρξομεν. But Plutarch, whose lively gossip is generally derived from contemporaneous

¹ vi. 15.

² vi. 90.

³ Hermocrates had previously advised the Syracusans to apply for help to the Carthaginians, who were themselves, he said, always in fear of an attack from Athens, vi. 34.

⁴ vi. 18.

sources, gives a very vivid picture of the eager hopes and excitement which pervaded the whole population. He tells us¹ that long before, even in the lifetime of Pericles, there were some who dreamed about Tyrrhenia and Carthage, but that all such aspirations were repressed by that sagacious and far-seeing statesman. But after his death the Athenians began in a tentative manner, by means of small expeditions dispatched at considerable intervals, to intermeddle with Sicilian affairs. It was however Alcibiades, he says, whose hand first applied the torch to their smouldering ambition, and who persuaded them to send out not mere petty and partial expeditions, but one mighty armament to subdue the island as a whole. And he inspired the Demos with extravagant hopes, whilst he himself reached out to still larger things than they. For to him Sicily was not, as it was to the rest, the goal; it was the mere commencement of his designs². For he was dreaming of Carthage and Libya, and when he had acquired these, of compassing by their means Italy and the Peloponnese, treating Sicily as little more than a storehouse of supplies for prosecuting the war, ἐφόδια τοῦ πολέμου.—So far we should suppose that the hopes of the people at large were bounded by the conquest of Sicily; but Plutarch goes on to say, and he repeats the statement, almost in the same words, in his Life of Nicias, that they too looked forward to much wider conquests. For he tells us that the proposed expedition soon became the one absorbing topic with the whole people; and young men in the wrestling-schools, and old men in the workshops and semicircles³, would group together, drawing plans of Sicily, and the surrounding sea, and such of the harbours and coasts of the island as looked towards Libya and

¹ Pericles 20, 21; Alcibiades 17.

² τὸν δῆμον μεγάλη πείσας ἐλπίζειν, αὐτὸς τε μειζόνων ὀρεγόμενος. ἀρχὴν γὰρ εἶναι, πρὸς ἃ ἡλπίζει, διανοεῖτο τῆς στρατείας, οὐ τέλος, ὥσπερ οἱ λοιποὶ, Σικελίαν.—Alc. 17.

³ ἐργαστηρίους καὶ ἡμικυκλίους.—Nicias 12. Plutarch uses the same word ἡμικυκλίους in Alc. 17, and may possibly have borrowed the language from some Comedian, who may have ended one senarius and commenced another with the words ἐν τοῖσιν ἐργαστηρίους | ἡμικυκλίους τε. ἡμικύκλιον, a *semicircle*, was the name applied to the row of chairs in the front of the theatre, next to the orchestra, Pollux iv. 131; but it seems here to be used for any semicircular lounge in a public building or place of resort, where the old men sat to watch what was going on. Cf. ἐξέδρα.

Carthage. For they counted Sicily not the final prize, but the starting-place, of the war, from which they were to enter into a struggle with Carthage, and possess themselves of Libya, and the sea (that is, I suppose, the *littoral* of the sea) within the Pillars of Heracles ¹.

Such were the buoyant hopes of the Athenian democracy when the great armament sailed for Sicily about midsummer in the year 415 B. C., and the whole population, ὁ ἄλλος ὄμιλος ἅπας ὡς εἰπεῖν ὁ ἐν τῇ πόλει, καὶ ἀστῶν καὶ ξένων ², came down to the Peiraeus to witness its departure.

Aristophanes, in the comedy before us, gives a comic representation of the high schemes and ambitions which were in the air; not as *encouraging* them, for his caricature is fantastic and ludicrous in the extreme; yet not as *discouraging* them, since even his fantastic adventure is crowned with a brilliant success.

In this sense, and no further, may the Birds be considered as allegorical; an allegorical representation of the soaring ambitions and the spirit of reckless adventure which the poet saw everywhere around him.

But this light touch of Hellenic satire was too vague and indefinite for the robust appetites of our Teutonic cousins; and for the last eighty years they have been endeavouring to coarsen the delicate fibre of Aristophanic fantasy by discovering some actual event or events to which it may be possible to attach it.

The only one of these attempts which it seems here desirable to mention is the essay of Professor Süvern, read before the Royal Academy of Sciences at Berlin in July 1827, a translation of which by W. R. Hamilton was published in London in the year 1835. It was at once the earliest and the most elaborate of them all, and is, besides, the only one which has attained any general notoriety.

Süvern imagined that the Birds was an allegorical representation, not indeed, as is often stated, of the Sicilian expedition, but of that great *paullo post futurum* war foreshadowed by Alcibiades in his speech to the

¹ οὐ γὰρ ἄθλον ἐποιοῦντο τοῦ πολέμου Σικελίαν, ἀλλ' ὀρμητήριον, ὡς ἀπ' αὐτῆς διαγωνιζόμενοι πρὸς Καρχηδονίους, καὶ σχήσοντες ἅμα Λιβύην καὶ τὴν ἐντὸς Ἡρακλείων στηλῶν θάλασσαν.—Nicias 12.

² Thuc. vi. 30.

Lacedaemonians, when Athens, having achieved the conquest of Sicily, Magna Graecia, Carthage, Libya, and the Western Mediterranean, should, with the united forces derived from all those regions, attempt to blockade the Peloponnese with innumerable triremes, and starve the Lacedaemonians into submission. Consequently, he considered the Gods of the play to represent the Spartans; the Birds, the Athenians; and the men of the play, the minor Hellenic states.

Yet if we turn to the play itself, we find the Gods described as living, like the Athenians, under a democratic constitution; as electing their officials by show of hands as in an Athenian democratic assembly; and as actually governed, in their testamentary dispositions, by the laws of Solon. We find the Birds everywhere distinguished from, and sometimes sharply contrasted with, the Athenians. Whilst all the men mentioned, from Peisthetaerus and Euelpides themselves down to Syracosius, Midas, and the like, so far from belonging to the smaller states, are uniformly and distinctively Athenian.

And how does Professor Süvern deal with these awkward facts, which shatter the very foundation of his theory? He certainly cannot be reproached with any lack of candour. He acknowledges at once that "this intricate confusion has thrown a veil over the fundamental idea of the poem" (p. 12, Hamilton's translation); that "a mysterious veil has been thrown over the main idea of the whole play" (p. 160); or in other words that the play as it stands lends no colour to the suggestion on which his entire speculation is built. It seems to me that Süvern was far too intelligent a man to have been deceived by his own fallacies; and I cannot but suspect that he was amusing himself, either by displaying his ingenuity in support of what he knew to be a hopeless paradox, or by satirizing the tendency of his countrymen to erect vast and ponderous edifices on no particular foundation.

But although Süvern's theory was quickly seen to be untenable, yet the idea that the play "is not what it seems" has proved so fascinating to the professorial mind, that Professor after Professor has advanced some new theory which if satisfactory to its author has proved satisfactory to

nobody else. I do not propose to enter into these, for in my opinion no one who has not thoroughly purged his mind from these unsubstantial cobwebs can rightly appreciate and enjoy the *Birds* of Aristophanes.

In truth it is no very difficult thing to detect an allegory in a fantasy. Had Süvern set himself to allegorize Shakespeare instead of Aristophanes, he might have used very similar arguments to prove that the "*Tempest*" and not "*Henry the Eighth*" is the last of his historical dramas, being an allegorical representation of the reign of Queen Elizabeth and the defeat of the Spanish Armada. It is impossible, he would have urged, that Shakespeare should have left unnoticed that mighty struggle which, occurring when he was about twenty-four years of age (soon after his removal to London), must have left an indelible impression on his mind. It requires but little penetration to see that the Virgin Miranda, dwelling on her sea-girt isle, was intended to represent the never-sufficiently-to-be-admired Virgin Queen, dwelling in "this little isle" of England. Prospero, extirpated out of Southern Europe, but "prosperous" here, represents (not, as Peisthetaerus, the sophistical spirit of the age, but) the spirit of the Reformation. If anything could make the matter clearer (I am using the Süvernian method) it would be the statement that "the inveterate enemy to" Prospero is the king of Naples; for who was king of Naples at this time but Philip of Spain, the inveterate enemy of the Reformation? He is now approaching the island, which is Prospero's last refuge, when his ship is wrecked by a sea-storm raised against him by powers more than human. "I sent my fleet," said Philip, "to combat with the English, but not to war against the elements: God's will be done!" If any one would expend as much time and ingenuity on this allegory as Süvern expended on his treatise, he could make out a case no whit more improbable or baseless than Süvern's.

Before leaving this branch of the subject, it may be desirable to refer briefly to another suggestion. It has been thought that although the general plot of the comedy cannot possibly be an allegorical representation of any present or future expedition, yet the poet may have intended, in his principal character, to delineate the figure of Alcibiades.

But Aristophanes could not have drawn Peisthetaerus other than he is without departing from the ordinary type of Athenian citizen depicted in these comedies. He is the shrewd canny old Athenian who strikes out a novel and ingenious scheme of his own and successfully carries it into execution. That is precisely what Dicaeopolis is and does in the *Acharnians*, Trygaeus in the *Peace*, and Chremylus in the *Plutus*. His character and conduct are at bottom undistinguishable from theirs. If indeed Peisthetaerus had *not* been the ordinary hero of these comedies, we might almost have suspected that Aristophanes had been careful to make him as unlike Alcibiades as he could. The one, a haughty young aristocrat, proud of his birth and of his wealth¹, gay and dissolute in character, restless in his ambition, revelling in argument and dialectics, petted and spoiled by all; the other, an old and needy citizen, respectable in character, to whom politics and litigation are alike distasteful, and who longs only for peace and quietness; there seems no point of contact anywhere between the two. Professor Kennedy indeed in the Preface² to his translation of this play, while rightly rejecting the notion that Peisthetaerus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaerus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

To see how baseless is the attempted identification of Peisthetaerus with Alcibiades, we have only to consider whether he might not with equal facility be identified with any other of his contemporaries. Take Euripides for instance. Euripides is an elderly Athenian citizen; Peisthe-

¹ ὠγκωμένος μὲν ἐπὶ γένει, ἐπηρμένος δ' ἐπὶ πλούτῳ, πεφουσημένος δ' ἐπὶ δυνάμει, διατεθρυμμένος δ' ὑπὸ πολλῶν ἀνθρώπων. Such is Xenophon's description of Alcibiades in the second chapter of the *Memorabilia*.

² p. liv.

taerus is an elderly Athenian citizen. Euripides is called a fox in the *Thesmophoriazusae*; Peisthetaerus is called a fox in the *Birds*. Both are λεπτὸ λογιστῆς. Peisthetaerus is an assailant of the Gods: Euripides is the same. The action of Peisthetaerus prevents men bringing their offerings to the Gods. So also does the action of Euripides (*Thesm.* 450-2). Peisthetaerus obtained an ascendancy over a feckless unstable race: so in the opinion of Aristophanes did Euripides. The very name of Peisthetaerus may be thought to involve an allusion to the plausibility of Euripides; if indeed his original name was not Stilbonides (line 139), a name analogous to that of Euripides in form and scansion.

Moreover all these theories proceed on the assumption that the comedy was both commenced and finished very shortly before its performance in the Athenian theatre, which is quite inconceivable; and indeed there are some grounds for believing, as was observed in the early pages of this Introduction, that it had really been taken in hand a considerable period before that date. However I lay no stress upon this. But I repeat that no one can appreciate the enjoyment which the play is calculated to afford unless he can enter into the spirit in which it was written, and regard it as a vision of wild hopes fulfilled, a brilliant caricature of the extravagant dreams and sanguine fancies which had for years past been fluttering and winging the Athenian mind; but not in any sense an allegorical narrative of actual events, an enigmatic representation of actual characters.

In translating a play of Aristophanes, it is perhaps not necessary or even always desirable to render the Greek names of birds and other natural objects with strict scientific accuracy; it seems better to substitute the name of some known bird which will call up for an English reader ideas similar to those which the Greek name was intended to call up for the original audience, than to render the dialogue stiff and constrained by introducing unfamiliar names which would very possibly convey an erroneous meaning, or no meaning at all, to English ears. But in a play which is concerned almost exclusively with birds and bird-life, which

has a chorus of birds, and which derives its very name from the birds, it is only respectful to set ourselves to ascertain, with what accuracy we can, what the particular birds to which the poet introduces us really are. And this is no light task, since in many cases the notices which have come down to us from old Hellenic days are lamentably meagre and scanty; and also because the progress of ornithology is marked by constant subdivision, so that one name might a century ago, and much more in the days of Aristophanes, have comprehended various birds which are now separately named and carefully distinguished, the one from the other.

The following notes were completed¹ before the publication of Professor Thompson's "Glossary of Greek Birds" (Oxford, 1895), otherwise they would never have been completed at all. His examination is not only of far wider scope; it is also far more learned and scientific than mine: and at first it seemed desirable that mine should be suppressed altogether. But my inquiry is conducted on very different lines, and arrives more often than I could wish at different conclusions; and perhaps it may be convenient to a reader of this play to have before him a short, popular, and unscientific account of the various birds which are mentioned in its scenes. Of course a writer's natural reluctance to sacrifice altogether an inquiry which, if it cost him some time and trouble, has given him very great pleasure, has also to be taken into account.

Aristotle's² remarkable works on natural history are the foundation of all ancient knowledge on the subject. Pliny's account of the different birds is often a mere translation of *his*; a translation so faithful that it is even of use, occasionally, in fixing the true text of the Greek original. Aelian adds little of importance. Alexander the Myndian, so far as we can judge from the fragments which have reached us, was a very careful

¹ They were completed before 1892, when I moved into my present residence.

² A reference to Aristotle, without mentioning any treatise, is invariably to his *De Animalibus Historia*; to Pliny, to his *Historia Naturalis*; to Aelian, to his *De Natura Animalium*. Where any other work by these authors is meant the name of the work is given.

and observant ornithologist. And the treatise known as "The Paraphrase of Dionysius's history of birds" (*Παράφρασις τῶν Διονυσίου ὀρνιθιακῶν*) and quoted under the name of "Dionysius de Avibus" gives, in its second book (*περὶ τῶν ἀμφιβίων ὀρνίθων*), some surprisingly full and accurate descriptions of certain kinds of waterfowl. Phile's curious iambs are of no ornithological value.

Aristotle does not confine himself, nor need we suppose that Aristophanes confines himself, to birds actually found within the limits of Hellas; though of course there is a strong presumption that any bird mentioned in the play was more or less familiar to the audience. And again birds not now found within those limits may well have been found there in ancient times; and vice versa; for of course there are frequent and unaccountable changes in the distribution of birds. A catalogue of all birds seen up to that time in Greece by modern observers was published in 1875 by Krüper and Hartlaub, being in fact the catalogues previously published by von der Mühle and Lindermayer, enlarged and brought up to date. But this is superseded by Mr. Dresser's great work on the Birds of Europe, which gives with extraordinary care and minuteness the regions in which every bird has in modern times been observed, embodying as regards Greece in particular the observations of that admirable ornithologist, the late Lord Lilford. Of the other ornithological works chiefly quoted in the ensuing investigation (a list of which is given in the note below¹) it may be mentioned that the edition employed of Mr. Yarrell's Birds is the fourth, the first two volumes of which are edited by Professor Newton, and the last two by Mr. Howard Saunders. The editors do not distinguish between the original work and their own additions; a system which makes the book very pleasant to read, but leaves the reader ignorant whether any

¹ Gould's Birds of Europe. 5 vols. folio. Dresser's Birds of Europe. 8 vols. quarto. Macgillivray's British Birds (the Land Birds). 3 vols. 8vo. Yarrell's British Birds (fourth edition). 4 vols. 8vo. Morris's British Birds. 8 vols. 8vo. Buffon's Natural History (Wood's translation). 20 vols. 8vo. Wood's Natural History. 3 vols. (vol. ii. Birds). Bewick's British Birds. Bp. Stanley's Familiar History of Birds. Krüper's Catalogue of Greek Birds.

particular statement is stamped with the approval of Mr. Yarrell. I have therefore thought it best to cite the volumes as "Newton's Yarrell" and "Saunders's Yarrell" respectively. Of course I had access to many other ornithological treatises, but these were always by my side.

As the nomenclature of ornithology is constantly altering, I have thought it best to refer throughout to the plates and names given by Mr. Gould in his splendid work on "The Birds of Europe," and have therefore for convenience sake arranged the birds in the Orders and groups in vogue at that time.

Order I. RAPTORES (Birds of Prey).

γὺψ.	ἰέραξ.
φήνη.	νέρπος.
αἰετὸς.	κερχυῆς.
φλέξις.	ἰκτίνος.
ἀλιαίετος.	κύμινδης.
τριόρχης.	γλαῦξ.

"Of vultures," says Aristotle¹, "there be two kinds; one small and of a whitish colour, the other larger and of a somewhat cinereous colour."

The first is obviously the *Egyptian vulture* (Neophron γὺψ Percnopterus, Gould, 3), "one of the smallest of the *Vulturidae*," in its adult state mostly of a creamy white, and still "tolerably numerous in Greece." The second is the *Cinereous Vulture* (Vultur Cinereus, Gould, 2), "the largest of the European vultures," very common in Greece, though not more so than the *Griffon vulture* (Vultur fulvus, Gould, 1), which Aristotle does not seem to have distinguished from it.

Aristotle² describes the φήνη as a bird of prey of a cinereous colour,

¹ τῶν δὲ γυπῶν δύο ἐστὶν εἶδη· ὁ μὲν μικρὸς καὶ ἐκλευκότερος, ὁ δὲ μείζων καὶ σποδοειδέστερος.—viii. 5. 1.

² τῶν δὲ ὀρνίθων ὅσοι μὲν γαμφώνυχες, σαρκοφάγοι πάντες εἰσὶ . . . οἶοντά τε τῶν αἰετῶν γένη πάντα . . . ἔτι δὲ φήνη καὶ γὺψ· ἔστι δὲ ἡ μὲν φήνη τὸ μέγεθος αἰετοῦ μείζων, τὸ δὲ χρῶμα σποδοειδές.—viii. 5. 1.

larger than an ordinary eagle (though smaller than the golden eagle¹), but neither an eagle nor a γύψ. It is clear, however, that he confined the name γύψ to those vultures whose heads are φήνη not feathered. And the φήνη is evidently the *Lammergeyer* (*Gypaëtus barbatus*, Gould, 4) which Aristotle could hardly have overlooked, and which stands on a sort of neutral ground between the true vultures and the true eagles. It is common in Greece and answers very well to the description of Aristotle. In later times it was called ἄρπη.

Aelian (N. A. xii. 4) says that the φήνη was sacred to Athene. And in literature it makes its first appearance in the Third Odyssey, where Athene, leaving Nestor and Telemachus, soars away in the form of a lammergeyer, φήνη εἰδομένη· θάμβος δ' ἔλε πάντας ἰδόντας. And in the Sixteenth Odyssey, when Telemachus first recognizes his father, the two cling together, lifting up their voices, and crying aloud, ἀδινώτερον ἢ τ' οἰωνοί, Φῆναι ἢ αἰγυπιοὶ γαμφώνυχες, οἷσί τε τέκνα Ἀγρόται ἐξείλοντο².

The ancient Greeks were acquainted with many kinds of eagle; τῶν αἰετῶν ἐστὶ πλείονα γένη says Aristotle (ix. 22), and he proceeds to enumerate six species. Pliny (x. 3) merely copies the account of Aristotle, which is indeed marked with a fullness and precision somewhat rare in his History of Animals. But no αἰετὸς doubt the chief representative of the class was the great *Golden Eagle* (*aquila chrysaëta*, Gould, 6), ὁ χρυσαίετος, as Aelian (ii. 39) calls it, the only bird, according to Aristotle, which is of thoroughly pure breed, all other birds being mongrels. The following are χρυσαίετος the descriptions of the Golden Eagle given by Aristotle, Pliny, and Aelian:

ἔτι δὲ ἄλλο γένος ἐστὶν αἰετῶν οἱ καλούμενοι³ γνήσιοι. Φασὶ δὲ τούτους μόνους καὶ τῶν ἄλλων ὀρνίθων γνησίους εἶναι· τὰ γὰρ ἄλλα γένη μέμικται καὶ μεμοίχεται ὑπ' ἀλλήλων, καὶ

¹ ix. 22. 3.

² Odyssey iii. 372; xvi. 217. With the latter passage compare Aeschylus, Agamemnon 49.

³ I suspect that γνήσιοι is a corruption of χρύσειοι, occasioned by the occurrence of γνησίους immediately below. If γνήσιοι were the true reading we should have had γὰρ instead of δὲ in the sentence immediately following. And Aelian certainly seems to imply that Aristotle had spoken of the χρυσαίετος under that name; though it seems probable that Pliny had γνήσιοι in his copy. The name χρυσαίετος was well known before the time of Aristotle; and is the model on which the *Byrsaïetos* of Knights 197 is formed.

τῶν αἰτῶν, καὶ τῶν ἱεράκων, καὶ τῶν ἐλαχίστων. ἔστι δ' οὗτος μέγιστος τῶν αἰτῶν ἀπάντων, μείζων τε τῆς φήνης¹, τῶν δ' αἰτῶν ἡμιόλιος², χρώμα³ ξανθός· φαίνεται δ' ὀλιγάκις, ὥσπερ ἡ καλουμένη κύμινδις.—Aristotle ix. 22. 3.

“The so-called Golden Eagle is yet another kind of Eagle. They say that these are the only birds of pure breed; for all other kinds—whether of eagles, or hawks, or small birds—are crossed and intermixed with each other. And this is the finest of all the Eagles; it is larger than the Lammergeyer, and half as big again as other eagles; and it is of a yellow-red colour; and it is rarely seen, like the so-called Cymindis.”

Quintum genus γνῆσιον vocatur, velut verum, solumque incorruptae originis, media magnitudine, colore subrutilo, rarum conspectu.—Pliny x. 3.

ἀκούω δέ τι καὶ γένος αἰτῶν, καὶ ὄνομα αὐτῶν χρυσαίετον ἔθεντο· ὁρᾶται δὲ οὐ πολ-
λάκις· λέγει δὲ Ἀριστοτέλης αὐτὸν θηρᾶν καὶ νεβροῦς, καὶ λαγφοῦς, καὶ γεράνους, καὶ
χήνας ἐξ αὐλῆς (domesticated geese, Odyssey xv. 162). μέγιστος δὲ αἰτῶν εἶναι
πεπίστευται.—Aelian ii. 39. Aristotle's remark, however, applies to Eagles generally.

The Golden Eagle may be taken as the best specimen of its class. Amongst other eagles Aristotle mentions the *μορφνός*, which is identified with the *Spotted Eagle* (*aquila naevia*, Gould, 8). Of this bird he says:

“Another Eagle is that which is called *plangus*, the second in size and strength; it haunts glades, and glens, and marshes. It is called the duck-killer and *morphnus*. And Homer mentions it in the Expedition of Priam.”—ix. 22. 1.

Morphnos, quam Homerus et percnon vocat, aliqui et plancum, et anatariam, secunda magnitudine et vi; huicque vita circa lacus.—Pliny x. 3.

Of the Spotted Eagle Schwenckfeld says (for we need not trouble ourselves about any distinction between the Larger and Lesser Spotted Eagle) “*anates et columbas venatur*” (Dresser v. 493). It preys on waterfowl of various kinds, and hence is very commonly found near water (Id. 497). Lord Lilford says, “It is very abundant in all the marshes of Epirus; I never saw one except in or near marshes; and it is certainly the most tree-loving eagle with which I am acquainted” (Id. 502). And

¹ This is not correct. The Lammergeyer is larger, though less compact and weighty, than the Golden Eagle.

² “The Spotted Eagle is very similar to the Golden Eagle, but almost *one-third smaller* in size.”—Newton's Yarrell, i. 21. There must be some error in Pliny's words *media magnitudine*, for Pliny is here, as elsewhere, copying the statements of Aristotle.

³ ξανθός, gold-coloured, as *flavum aurum*, Aeneid i. 592. So in the same poem we have *fulvum aurum*, *fulva aquila*, *fulvus Jovis ales*, vii. 279; xi. 751; xii. 247.

in India, when new canals are made, the Spotted Eagle soon makes its appearance (Id. 503, 504).

The lines of Homer, to which Aristotle refers, are as follows; Priam, starting on his perilous journey to the tent of Achilles, prays to Father Zeus for a sign, and Zeus

αἰετὸν ἦκε, τελειότατον πετεηνῶν,
μορφνόν, θηρητῆρ', ὃν καὶ περκνόν καλέουσιν.—Iliad xxiv. 315.

περκνόν certainly, and μορφνόν probably, means of a *dusky* colour; and in the adult Spotted Eagle “the whole of the plumage is of a fine rich glossy brown,” Gould.

Hesiod also mentions the μορφνός. In the Shield of Heracles 134 he speaks of the wings μορφνοῖο φλεγύας. And it may be that φλεγύας, which stands here as the name of an eagle, is identical with φλέξις, the name of an unknown bird in line 883 of this play.

Yet another eagle mentioned by the poet can be identified from its description by the philosopher.

“The so-called sea-eagles are another kind of eagle. They have a large stout neck, curving wings, and broad tail; and dwell by the sea and the beach. And many a time when they seize their prey, and cannot carry it off, they are themselves dragged down into ἀλαιοῖος the depths. And it has the keenest sight of any eagle, and gets its living by hunting the sea-birds. And when the sea-bird, coming to the surface, catches sight of the eagle, it dives down again, intending to emerge at some other place: but the eagle is so keen-sighted that it keeps flying above it, till it either drowns it or catches it when it comes up.”—ix. 22. 3 and 23. 3. Pliny (x. 3), whilst copying Aristotle, adds several interesting particulars, obviously from his own observation.

The ἀλαιοῖος is by common consent identified with the well-known *osprey* (Pandion haliaëtus, Gould, 12).

ὁ ἀλαιοῖος καὶ περὶ τὴν θάλατταν διατρίβει, καὶ τὰ λιμναῖα κόπτει.—Aristotle viii. 5. 8.

“The osprey from its habit of feeding almost exclusively on fish must be looked for near the seashore or about rivers or large lakes, which may be expected to afford a plentiful supply of the particular food in which it is known most to delight.”—Newton’s Yarrell, i. 30.

The other eagles described by Aristotle may be identified with the *Imperial Eagle* (Aquila Imperialis, Gould, 5) and the *Erne* (Haliaëtus

leucocephalus, Gould, 10). But his list is not complete. It does not seem to include *Bonelli's Eagle* (*Aquila Bonelli*, Gould, 7), which modern ornithologists describe as one of the commonest in Greece; or the *Booted Eagle* (*Aquila Pennata*, Gould, 9) which is also found there, but more rarely¹.

There can be no doubt that Pliny² is right in identifying the Greek *τριόρχης* with the Latin *buteo*, our *Buzzard* (*Buteo vulgaris*, Gould, 14).

Aristotle (viii. 5. 1) says that it is as large as a kite, and *τριόρχης* (ix. 24. 1) the most powerful of the falcons, *τῶν ἱεράκων κράτιστος*. It is, however, a heavy and indolent bird, less quick to perceive, and less alert to follow its intended quarry than other falcons; and being therefore quite unfit for the sport of hawking, it fell into disrepute in England and France. With us "as blind as a buzzard" has become a proverbial expression, and Buffon classes the buzzards and kites together as ignoble, filthy, and slothful birds, and observes that in all ages it has been common to compare a gross shameless man to a *kite*, and a disgusting stupid woman to a *buzzard*.

"At times," says the Rev. J. G. Wood, "it seems to be inspired with the very soul of laziness." Its name is with us so much a term of reproach that in the Wasps I substituted for it the *Hobby* (*Falco sub-buteo*, Gould, 22), which is by some called *subbuteo hypotriorchis*; I know not why, for it resembles the Peregrine Falcon rather than the Buzzard.

The name *ἱέραξ* is often used generally³ for any hawk or falcon; *γένη τῶν ἱεράκων φασί τινες εἶναι οὐκ ἐλάττω τῶν δέκα*, says Aristotle (ix. 24. 2), *γένη ἱεράκων ἐστὶ πάμπολλα*, says Aelian (xii. 4), but in strictness it was applicable to two short-winged kinds only, viz. the *Goshawk* (*Astur palumbarius*, Gould, 17) and the *Sparrow-hawk* (*Accipiter fringillarius*, Gould, 18) which "has been aptly termed a goshawk in miniature," Newton's Yarrell, i. 88.

"All birds with talons," says Aristotle⁴, are carnivorous, as eagles, and

¹ Krüper 26, 27; Dresser v. 483, 577.

² *Triorchem a numero testium, cui principatum in auguriis Phemonoe dedit; buteonem hunc appellanti Romani.*—Pliny x. 9.

³ In line 1179 of this play the name appears to include all the Raptores: but that is merely for a comic purpose.

⁴ *τῶν δ' ὀρνίθων ὅσοι μὲν γαμψώνυχες σαρκοφάγοι πάντες εἰσιν, οἷον τὰ τε τῶν αἰτῶν γένη πάντα καὶ ἱκτῖνοι, καὶ ἱέρακες ἅμφω, ὃ τε φασσοφόνος καὶ ὁ σπιζίας (διαφέρουσι δ' οὗτοι τὸ μέγεθος πολὺ ἀλλήλων), καὶ ὁ τριόρχης.*—Aristotle viii. 5. 1. From *φασσο-*

kites, and both the *ἰέρακες*, the goshawk, and the sparrow-hawk (and these two are widely different in size): also the buzzard."

And so in the present play Aristophanes distinguishes *ἰέραξ* between the *ἰέραξ* and the kestrel, 303, 304, 1454.

Hesychius describes the *νέρπος* as an *ἰέραξ*; and that is really all we¹ know of the *νέρπος*.

The beautiful little *Kestrel* (*Falco tinnunculus*, Gould, 26), *νέρπος* still often seen hovering above the skirts of our English woods, was called by the Greeks *κερχνῆς* or *κεγχρίς*, and by the Latins *cenchris*. And the name is said to have been derived from *κέρχνος* or *κέγχρος*, *millet-seed*, in reference to the round spots, as of seed or grain, with which its body is decorated. Aristotle, *κερχνῆς* and Pliny after him, notice that the kestrel lays more eggs² than any other bird of prey, for sometimes, they say, it lays four. Their estimate of the fecundity of other birds of prey is not confirmed by modern observers; but the kestrel probably retains its pre-eminence in this respect, "six young birds having been found in one nest," Morris i. 98. Its eggs are blotchy red, *ἐρυθρά*, Aristotle (vi. 2. 2): "rubri coloris," Pliny (x. 74). It is still the very commonest of all hawks in Greece.

Even if we had nothing but the notices in the *Peace* and the *Birds* to guide us, we could not fail to identify the *ἰκτῖνος* with the greedy and ubiquitous *Kite* (*Milvus vulgaris*, Gould, 28), *ἰκτῖνος* which swarmed in the streets of ancient Athens much as, 1800 years later, it swarmed in the city of London; Newton's *Yarrell*, i. 94. It was rapacious enough to invade the public markets, and to carry off portions of the victims from the very altars, *ἐστίαι*, whence Aristophanes, in the present play, dignifies it with the epithet *ἐστιοῦχος*. Aristotle however, and therefore, of course, Pliny and Aelian also say that it spared the altar of Zeus at Olympia. It migrates to southern

φόνος or, as others read, *φαβοτύπος*, comes our *palumbarius* for the goshawk; and from *σπιζίας*, our *fringillarius* for the sparrow-hawk. Apollo took the form of a goshawk in *Iliad* xv. 238.

¹ Professor Thompson, however, thinks that *νέρπος* is derived from an Egyptian word, signifying a *vulture*.

² τὰ γαμφώνυχα πάντα ὀλιγόγονά ἐστιν, ἔξω κερχνίδος· αὕτη δὲ πλείστα τίκτει τῶν γαμφωνύχων· ᾧπται μὲν οὖν καὶ τέτταρα ἤδη, τίκτει δὲ καὶ πλείω.—vi. 1. 2. Pennatorum autem infecunda sunt, quae aduncos habent unguēs; cenchris sola ex his supra quaterna edit ova.—Pliny x. 73.

climes for the winter (Aristotle viii. 18. 1), but apparently returns to Greece "before the swallow dares."

We shall not, I think, be wrong in identifying the *κύμινδης* with the great *Eagle Owl* (*Bubo maximus*, Gould, 37); though as *κύμινδης* the identity of the two birds has never before, so far as I know, been suggested, it may be desirable to go somewhat fully into the reasons which seem quite sufficient to prove it. The *κύμινδης* is first mentioned by Homer (*Iliad* xiv. 291). Sleep, summoned by Hera to close the watchful eyes of Zeus, travels with her to many-fountained Ida. There he settles himself amid the branches of a lofty and umbrageous fir,

ὄρνιθι λιγυρῇ ἐναλίκιος, ἦν τ' ἐν ὄρεσσι
χαλκίδα κυκλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.

It can hardly be doubted that the bird to which Sleep is thus compared is the bird of night; and none but the mightiest of its kind could be expected to operate with success upon the mind of the mightiest of the Gods. This bird the Gods call *χαλκίς*. Now we know that when Homer attributes to an object two names, one employed by men and the other by the Gods, he means that the former is a sort of fancy name given by men, while the latter denotes some essential and therefore God-given quality, inherent in the object itself; δῆλον γὰρ δὴ, as Plato says (*Cratylus*, chap. ix. 391 D), citing this and other passages, ὅτι οἱ γε θεοὶ αὐτὰ καλοῦσι πρὸς ὀρθότητα, ἄπερ ἔστι φύσει ὀνόματα. The word *χαλκίς* therefore, *the bronze-coloured*, is actually descriptive of the bird. And there could hardly be a better description of the colour of the Eagle Owl. Or, if there could be a better, it is supplied by the Homeric scholiast ὁ κύμινδης οἰκεῖ μὲν ὄρη· ἔστι δὲ μέλας, χαλκίζων τὴν χροιάν. The Scholiast on *Birds* 261 says τὴν γλαῦκα ἀπὸ τῆς μορφῆς χαλκίδα [*κυκλήσκουσιν*] ἐπειδὴ χαλκίζει τῷ χρώματι.

Aristotle's account of the *κύμινδης* very closely resembles the description which modern ornithologists give of the Eagle Owl.

"The ¹ *κύμινδης* is not often seen (for it dwells in the mountains), but it is dark,

¹ ἡ δὲ κύμινδης ὀλιγάκις μὲν φαίνεται (οἰκεῖ γὰρ ὄρη), ἔστι δὲ μέλας, καὶ μέγεθος ὅσον ἱέραξ ὁ φασσοφόνος καλούμενος, καὶ τὴν ἰδέαν μακρὸς καὶ λεπτός· κύμινδιν δὲ καλοῦσιν Ἰῶνες αὐτὴν, ἥς καὶ Ὅμηρος μέμνηται ἐν τῇ Ἰλιάδι εἰπὼν, "χαλκίδα κυκλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν." [Ἡ δὲ ὕβρις· φασὶ δὲ τινες εἶναι τὸν αὐτὸν τοῦτον ὄρνιθα τῷ πτυγγί.] οὗτος ἡμέρας μὲν οὐ φαίνεται διὰ τὸ μὴ βλέπειν ὄξυν, τὰς δὲ νύκτας θηρεῖει ὥσπερ οἱ ἀετοί,

and the size of a Goshawk; and long and thin in shape. It is not seen in the day-time owing to its being dull of sight, but it hunts its prey in the night like the Eagles. And these birds fight with the eagle so furiously that both combatants are often taken alive by the shepherds. It lays two eggs, and nests in the rocks and the caverns.”—ix. 13. 3.

(1) The most striking point in this description is the statement that the *κύμινδης* will fight with the Eagle on equal terms. Can this be predicated of the Eagle Owl?

“Mr. Nilsson states that these Owls not unfrequently engage in combat with the Eagle himself, and that they often come off victorious.”—Wood’s Natural History, ii. 102.

“This bird, the most powerful amongst the Owls, is also one of the boldest and most rapacious of the European birds of prey. Naumaun states that it will even attack, and has been known to vanquish, the Eagle.”—Dresser v. 345.

Buffon merely observes that “they often fight with buzzards and are victorious in the combat.”

(2) Aristotle, it will be observed, calls it *μέλας*; but the term with him means little more than *dark*. He applies the same epithet to the Imperial Eagle, the Stock-dove, and other birds which nobody could call black. And the colour of the Eagle Owl varies considerably. Some are paler, and some darker, than the normal bird; and Mr. Dresser (v. 340) remarks that “the darkest of his specimens is a male bird from Greece.”

(3) The Eagle Owl is larger than the Goshawk, but not much. The length of the male Owl is “rather more than two feet,” and the length of the female Goshawk is “rather more than two feet”; but in each case, according to the usual rule with birds of prey, the female is larger than her mate.

(4) The Eagle Owl “makes a very rude nest on a convenient ledge of rock or other similar locality, and lays two or three pure white and rather globular eggs.” In this all authorities agree.

Such are the grounds, and they seem satisfactory, for identifying the *κύμινδης* with the Eagle Owl.

καὶ μάχονται δὲ πρὸς τὸν αἰτὸν οὕτω σφόδρα, ὥστ’ ἄμφω λαμβάνεσθαι πολλάκις ζῶντας ὑπὸ τῶν νομέων. *τίκει* μὲν οὖν δύο *ῥά* νεοττεύει δὲ καὶ οὗτος ἐν πέτραις καὶ σπηλαίοις. The words in brackets [] are an interpolation. They are not noticed by Eustathius (on Iliad xiv. 291) who quotes the passage in full: or Pliny x. 11. The expression *μακρὸς καὶ λεπτός* seems to show that Aristotle had seen only a dead specimen which had lost the bulk wherewith its fluffy feathers endow it during life. “It owes its apparent magnitude to its feathers and not to its body.”—Wood ii. 101.

We need not trouble ourselves about the γλαῦξ, the little bird of Athene. This is well known to be the *Little Owl* γλαῦξ (*Strix nudipes*, Gould, 48). It is only about eight inches long.

Order II. INSESSORES (Perchers).

Group 1.

κόψιχος.	κεβλήπυρις.
κίχλη.	αἰγίθαλλος.
ὑποθυμῖς.	μελαγκόρυφος.
ἐλεᾶς.	ἀμπελῖς.
ἀηδών.	πάππος.
ὀρχίλος.	

The κόψιχος or κόσσυφος is the *Blackbird* (*Merula vulgaris*, Gould, 72).

“There be two kinds of blackbirds,” says Dionysius¹, “one black all over, the other with a beak like unto beeswax” (that is, *yellow*), “and these latter birds be the best singers.”

This seems to be merely the distinction between the cock and the hen birds.

Aristotle (ix. 18. 1) says that besides the common blackbird which is known everywhere there is also a white species. These white birds were probably albinos, which are not uncommon among blackbirds and thrushes. In August, 1887, a blackbird's nest was found near Faversham, Kent, which contained four nestlings, two black and two white.

“Of thrushes,” says Aristotle², “there be three sorts; first, the Mistletoe thrush, which feeds only on the mistletoe, and the gum which issues from trees, and it is as large as a jay; secondly, the τριχάς, which has a clear voice, and is equal to a blackbird in size; and thirdly, that which

¹ Δύο δ' ἐστὶ γένη κοσσύφων· καὶ οἱ μὲν πάντη μέλανες, οἱ δὲ κηρῷ τὰ χεῖλη προσεικότες, καὶ τῶν ἐτέρων μᾶλλον πρὸς τὰς ῥῖδας ἐπιτήδειοι.—i. 27.

The same writer calls attention to the now well-established fact that the Blackbird is one of the earliest birds to pair and hatch.

² Κιχλῶν δ' εἶδη τρία, ἡ μὲν ἰξοβόρος· αὕτη δ' οὐκ ἐσθίει ἀλλ' ἡ ἰξὸν καὶ ῥήτινῃν· τὸ δὲ μέγεθος ὅσον κίττα ἐστίν. Ἑτέρα τριχάς· αὕτη δ' ὁξὺ φθέγγεται· τὸ δὲ μέγεθος ὅσον κόρυφος. Ἄλλη δ' ἦν καλοῦσιν τινες ἰλιάδα, ἐλαχίστη τε τούτων, καὶ ἦττον ποικίλη.—ix. 18. 2. This is cited by Athenaeus ii. 68.

is called *ιλιάς* (or *ιλλάς*). This is smaller than the others, and less marked in its colouring." Linnaeus identifies these as follows: (1) the *ixobryos*, our *Missel Thrush* (*Turdus viscivorus*, Gould, 77); (2) *τριχάς*, the *Fieldfare* (*Turdus pilaris*, Gould, 76); and (3) *ιλιάς*, the *κίχλη Redwing* (*Turdus Iliacus*, Gould, 78). In this latter class the *Song Thrush* (*Turdus musicus*, Gould, 78), which is extremely common¹ in Greece, would seem to be also comprised.

No thrush is really as large as a jay, but the *Missel Thrush*, which is eleven inches and upwards in length, comes nearest to it. The *fieldfare*, which is somewhat more than ten inches long, is of almost precisely the same size as the blackbird; whilst the *Redwing* and *Song Thrush* are only between eight and nine inches long.

In the passage cited above, Aristotle goes on to describe the *Blue Rock thrush* (*Petrocincla Cyanea*, Gould, 87) which he says is chiefly found in Scyrus, and which is still observed in the Aegean isles. But this does not seem to be one of the *κιχλῶν* of which we read in the poets.

In another place he says², "Thrushes make their nests of mud like swallows, on lofty trees, and they build them close to each other and contiguous, so that from their contiguity they form as it were a chain of nests."

This is a peculiarity of the *fieldfares*, which are the only thrushes that build in colonies. "Mr. Hewitson says that the number of nests in one colony sometimes amounts to upwards of 200. I have never seen above eight or nine nests together."—Rev. A. C. Smith, apud Dresser ii. 53. "The nests are composed of long fine dry grass, with a coating of mud or clay between the outer and inner layers of grass. This mud seems to be carried by the birds to the nest in the form of small round pellets, several of which we found in a half-finished structure."—Messrs. Brown and Alston. Id. ii. 51.

Athenaeus (ii. 68) and Eustathius (on *Iliad* xiii. 572) are mistaken in supposing that the *ιλιάδες* or (as they spell it) *ιλλάδες* are the birds that

¹ Von der Mühle indeed says that the *Redwing* is the commonest thrush in Greece; but Lindermayer says that this is an entire mistake, and that *Redwings* are only occasionally found, and then in the flocks of *Song Thrushes*. See Dresser ii. 22. 38.

² αἱ δὲ κίχλαι νεοττιὰν μὲν ποιοῦνται ὥσπερ αἱ χελιδόνες ἐκ πολλοῦ, ἐπὶ τοῖς ὑψηλοῖς τῶν δένδρων· ἐφεξῆς δὲ ποιοῦσιν ἀλλήλαις καὶ ἐχομένας, ὥστ' εἶναι διὰ τὴν συνέχειαν ὥσπερ ὄρμαθόν νεοττιῶν.—vi. 1. 3.

dwell in colonies. Their error seems to have arisen from the fact that ἱλλαι (as explained by Hesychius) means ἀγέλαι, and that they concluded therefore that the ἱλλὰς was the most gregarious of the thrushes. Hesychius however calls the thrush ἱλία.

Nothing is known of the ὑποθυμὶς except its name. And if I suggest that it may have been the *Wheatear* (*Saxicola Oenanthe*, ὑποθυμὶς Gould, 90) or one of the *chats*, it is merely because the Athenians must often have seen these birds fluttering about, and nesting in, the thymy slopes of Hymettus.

The ἐλεᾶς of Aristophanes is doubtless the same bird as that described by Aristotle under the name of the ἐλέα. (Perhaps both words should be aspirated.) "The ἐλέα has as pleasant a life as any bird, sitting in summer in airy and shady places, and in winter in sunny spots sheltered from the wind, on the reeds by the side of the marshes. It is small of size but sings excellently¹." Its small size and good song are also mentioned by Callimachus (quoted by the Scholiast on *Birds* 302), *ἐλεα μικρόν, φωνῇ ἀγαθόν*.

This can be nothing but the *Reed Wren* or *Reed Warbler* (*Salicaria arundinacea*, Gould, 108). This little bird "is seldom seen ἐλεᾶς amongst bushes, and never in trees, but it climbs about amongst the aquatic herbage, seldom going on to the ground. It creeps through the dense forests of reeds with the greatest ease, climbing about amongst the stems with grace and facility."—Dresser ii. 570. As to its song, I will follow Mr. Dresser's example in quoting the account given by Mr. Stevenson in his "*Birds of Norfolk*," i. p. 117.

"The Reed Warbler is an incessant songster heard at short intervals throughout the day, except in windy weather, but saving its choicest music for the twilight hours. Its lavish notes are thus associated in my mind with many a calm summer's night on the open broads, the stars shining brightly overhead, and the soft breeze sighing through the rustling reeds. It is at such times that the song of these marsh nightingales is heard to perfection. All is still around, save those murmuring sounds that seem to lull to sleep. Presently, as if by magic, the reed-beds on all sides are teeming with melody; now here, now there, first one, then another and another of the reed-birds pour forth their rich mocking notes, taken up again and again by others; and still far away in the distance the same

¹ ἡ δ' ἐλέα, ἔπερ ἄλλος τις τῶν ὀρνίθων, εὐβίοςτος, καὶ καθίζει θέρους μὲν ἐν προσ-
 ηνέμῳ καὶ σκιᾷ, χειμῶνος δ' ἐν εὐηλίῳ καὶ ἐπισκεπεῖ ἐπὶ τῶν δονάκων περὶ τὰ ἐλη' ἔστι
 δὲ τὸ μὲν μέγεθος βραχὺς, φωνὴν δ' ἔχει ἀγαθὴν.—ix. 16. 2.

strain comes back upon the breeze, till one is lost in wonder at their numbers, so startling to the ears of a stranger, so impossible to be estimated at all during the day."

The ἀηδὼν is, of course, the *Nightingale* (*Philomela luscinia*, Gould, 116). Nightingales abounded in the neighbourhood of Athens, and Aristophanes, whose ear had doubtless often been ἀηδῶν charmed with the music of their song, endeavoured to imitate some of their most conspicuous notes by the syllables τιο τιο τιο τιο τιξί. I have seen many attempts made by modern ornithologists to translate the nightingale's melody into articulate sounds, and in every one of them the Aristophanic syllables are retained. The most elaborate is to be found in Bechstein's "Cage Birds," which consists of no less than twenty-four lines. I will only cite the first four :

Τιοῦ, τιοῦ, τιοῦ, τιοῦ,
Spe, τιοῦ, squa,
Tio, tio, tio, tio, tio, tio, tio, tix,
Coutio, coutio, coutio, coutio.

Aristophanes calls the ὀρχίλος the *King of the birds*, and when Photius describes the ὀρχίλος as βασιλικὸς, he probably means βασιλίσκος. For βασιλίσκος is the Greek name, as *Regulus* the ὀρχίλος Latin, *roitelet* the French, and *Kinglet* the English, of the *Golden-crested Wren* (*Regulus vulgaris*, Gould, 148).

The best description of the βασιλίσκος is given incidentally in a passage transcribed by Schneider (on Aristotle ix. 12. 3) from the MS. of Aetius, where Philagrius, speaking of the *Common Wren* (*Troglodytes Europaeus*, Gould 130), says¹: "It is wellnigh the smallest of all birds except that which is called the βασιλίσκος, and in many points it resembles the βασιλίσκος, but lacks its golden crest. And the Common Wren is rather larger than the βασιλίσκος, and darker too; and it is for ever cocking its tail erect, which is spotted underneath with white. And it is more vocal than the βασιλίσκος, and is sometimes coloured with iron-grey on the outermost edge of its wing."

And how is it that this tiny bird has attained such royal dignity?

¹ στρουθίον ἐστὶ σμικρότατον σχεδὸν πάντων τῶν ὀρνέων πλὴν τοῦ βασιλίσκου καλουμένου· παρῴκει δὲ τῷ βασιλίσκῳ κατὰ πολλὰ, ἄνευ τῶν χρυσιζόντων ἐν μετώπῳ πτερῶν· εὐμεγεθέστερον δ' ἐστὶ μικρῷ ὁ τρογλοδύτης τοῦ βασιλίσκου καὶ μελάντερος, καὶ τὴν οὐρὰν ἐγγεγερμένην ἔχει ἀεὶ, λευκῷ κατεστιγμένην ὀπισθεν χρώματι. λαλίστερος δ' ἐστὶν οὗτος τοῦ βασιλίσκου, καὶ ἔσθ' ὅτε ψαρώτερος ἐν ἄκρα περιγραφῇ τῆς πτέρυγος.—Aetius xi. 11.

Partly, no doubt, from its golden crown; "which glitters," says Gilbert White, in his sixteenth letter to Pennant, "like burnished gold"; but partly also, it may be, from its domineering character. In Wood's Natural History a correspondent gives a remarkably interesting account of this little bird's conduct in an aviary, from which I extract a few sentences. The crown, the writer believes, "typifies a nature imbued with a spirit of empire." The Golden-crested Wren is "running over with the governing spirit; and his cool audacity, fiery courage, and fierce domination beggar description." In the very cold weather of 1853 two of these little birds came to dwell in an open aviary belonging to the writer. "Whilst they honoured us with their company they ruled the whole bird community, and what they could not achieve by force they would accomplish by stratagem. Before the winter was over there was not a bird in the aviary which did not give way to the two little Kinglets, and they always went to roost upon the backs of some other birds." The last detail illustrates the fable of Aesop¹ mentioned in the note to line 568 of this comedy: how when the Eagle had soared to the utmost height in its power, a little Kinglet, nestling on its back, spread its wings and flew up a few yards higher.

The *Fire-crested Wren* (*Regulus ignicapillus*, Gould, 148) was so long confounded with the Golden-crest, that the very discovery
 κεβλήπυρις of the difference between the two is constantly attributed to E. L. Brehm, who in the early part of the last century distinguished the former bird by the name of *Regulus pyrocephalus*². Yet the distinction was clearly recognized by the ancient Greeks. Aristotle in his list of worm-eating birds, σκωληκοφάγα, mentions both the βασιλεὺς and the τύραννος³. The latter, he says, "is a tiny bird not much bigger than a locust; it has a red crest, and is altogether a graceful and trim little bird." This is certainly the Fire-crested Wren. And, beyond all doubt, Aristophanes mentions the same bird under the name κεβλήπυρις, a name which is equivalent to the *ignicapillus* of ornithologists, and identical with the *pyrocephalus*⁴ of Brehm. The fire-crested wren is

¹ ὁ Αἰσώπου βασιλίσκος, ἐπὶ τῶν ὁμῶν τοῦ αἰετοῦ κομισθεὶς, αἰφνίδιον ἐξέπητ καὶ προέφθασεν.—Plutarch, Praecepta Gerendae Reipublicae xii.

² Newton's Yarrell i. 457.

³ τύραννος· οὗτος τὸ μέγεθος μικρῷ μείζων ἀκρίδος· ἔστι δὲ φοινικοῦν λόφον ἔχων, καὶ ἄλλως εὐχარი τὸ ὀρνίθιον καὶ εὐρυθμον.—Aristotle viii. 5. 3.

⁴ κεβαλή and κεβλή are mere variations of κεφαλή, the head; the φ being in some

common in Attica, and is indeed found there all the year round. Its Aristotelian name *τύραννος* shows that it is imbued with the same "spirit of empire" which animates the Golden-crest. And Tennyson in "The Window" speaks of it as "the king of the wrens with a crown of fire":

"Look, look, how he flits,

The fire-crown'd king of the wrens, from out of the pine!

Look how they tumble the blossom, the mad little tits."

For both the Golden-crest and the Fire-crest are fond of associating with the various kinds of titmouse.

The halo of sovereignty, indeed, rests on all the wrens: and even the common wren is called in the popular rhyme "the wren, the wren, the king of the birds."

Aristotle, enumerating the birds which feed on worms, *σκωληκοφάγα*, mentions the *αἰγίθαλος* (or *αἰγίθαλλος*), our titmouse, and observes that there are three varieties of the *αἰγίθαλος*, viz.

(1) "the *σπιζίτης*¹. This is the largest; for it is as big as a finch, *σπίζα*." This is, of course, the great *Blackheaded Tit* (*Parus major*).

Gould, 150).

αἰγίθαλλος

(2) "the *ὄρεινός*, so called from its living in the mountains.

And it has a long tail." This is the *Long-tailed Tit* (*Parus Caudatus*, Gould, 157. Mr. Gould, however, merely gives the English variety, from which ornithologists now distinguish the continental bird, *Acredula caudata*, Dresser iii. 67). In Switzerland it is found "as high up in

dialects changed into *β*, as in the noted Macedonian instance of *Βερενίκη* for *Φερενίκη*. Thus Hesychius explains *κεβαλή* by *κεφαλή*, and the Etymol. Magn. says *κεβλή ἐκ τοῦ κεφαλῇ γίνεται, κατὰ συγκοπήν*. The form *κεβλή* is used by Callimachus (Fragm. 140, Bentley):

ἀμφὶ δὲ κεβλήν

εἰρμένος ἀγλίθων οὔλον ἔχει στέφανον.

And Nicander (Alexipharmaca 433) employs *κεβλήγονος*, *seed-headed*, as an epithet of the poppy:

καὶ δὲ σὺ μήκωνος κεβληγόνου ὀππότε δάκρυ

πίνωσιν πεπύθιοιο καθυπνέας.

¹ *ἔστι δὲ τῶν αἰγίθων εἶδη τρία· ὁ μὲν σπιζίτης μέγιστος (ἔστι γὰρ ὅσον σπίζα)· ἕτερος δ' ὄρεινός, διὰ τὸ διατρίβειν ἐν τοῖς ὄρεσιν, οὐραῖον μακρὸν ἔχων· ὁ δὲ τρίτος ὁμοῖος μὲν τοῖς, διαφέρει δὲ κατὰ τὸ μέγεθος· ἔστι γὰρ ἐλάχιστος.*—Aristotle viii. 5. 3. The Scholiast on Birds 884 and (what is more surprising) Dionysius, de Avibus, i. 15, confound the *αἰγίθαλος* with a totally different bird, viz. the *αἰγοθήλας*, the Latin *caprimulgus*, our *goatsucker*.

the mountains as 5,000 feet above the sea level.”—Dresser iii. 71. And so long is its tail, that when the bird is sitting on her nest (which is of an oval form with a hole in the side) she keeps her head out of the hole, and curls back her tail over her head, so that it also protrudes out of the same hole.—Id. 66.

(3) “The third is like the other two, but differs in size, being the least of all.” This is, no doubt, the common little *Blue Tit* (*Parus caeruleus*, Gould, 154).

The term *μελαγκόρυφος*, like our English *Blackcap*, may have been, and probably was, applied to many blackheaded birds; but on the whole, after much fluctuation of opinion, I agree with those who consider that the *μελαγκόρυφος* of the ancients was the *Marsh Tit* (*Parus palustris*, Gould, 155) which is also with us popularly called the “blackcap” (Bewick i. 250; Morris i. 210; Atkinson, *British Birds’ Eggs*, p. 65), from the deep black of its head and neck.

Aristotle¹ writes “the titmouse, they say, lays the greatest number of eggs; and, according to some, the *μελαγκόρυφος* lays the *μελαγκόρυφος* most of all, with the single exception of the ostrich; for seventeen eggs have been found in one nest; and indeed it lays more than twenty. And people say that it invariably lays an odd number of eggs. And it makes its nest in trees, and feeds on worms.”

It seems to me that the whole of this passage must refer to the tits, which do, as a class, lay by far the greatest number of eggs, if (as Aristotle says) we except the ostrich². Eighteen eggs and upwards have been found in a blue tit’s nest. The peculiarity of laying always an odd number of eggs is not indeed observed of the titmouse, though it is noticed in the case of some birds, such as the Emu. See Harting and Mosenthal, p. 138.

¹ ὁ δ’ αἰγίβαλος τίκει μὲν ᾧ πλείστα, ὡς φασίν· ἔνιοι δὲ καὶ τὸν μελαγκόρυφον καλοῦμενον φασὶ πλείστα τίκειν μετὰ γε τὸν ἐν Λιβύῃ στρουθόν· ἑώραται μὲν γὰρ ἑπτακαίδεκα· τίκει μέντοι καὶ πλείω ἢ εἴκοσιν· τίκει δ’ αἰὲ περιττὰ, ὡς φασίν· νεοττεύει δὲ καὶ οὗτος ἐν τοῖς δένδροισι, καὶ βόσκειται τοὺς σκώληκας.—ix. 16. 1. It is doubtful whether by τὸν μελαγκόρυφον καλούμενον we are to understand “the titmouse called blackcap” or “the bird called blackcap,” but probably the latter, since Aristotle did not reckon the blackcap as one τῶν αἰγιβάλων.

² The Arabs consider twenty-five eggs to be the proper complement of an ostrich’s nest, but it is thought that two or more females lay in the same nest. See “Ostriches and Ostrich farming” by Harting and Mosenthal, pp. 40, 59, 60.

And if we turn to Athenaeus ii. 69 we shall find the *μελαγκόρυφος* distinctly described as a titmouse. "Alexander the Myndian," it is there said, "relates that one of the titmice, in the time of ripe figs, is called the *συκαλὶς*. And of this bird there be two kinds, the *συκαλὶς* and the *μελαγκόρυφος*."

It is interesting to observe, though it is not a circumstance from which any inference can be drawn, that in the comedy before us the *μελαγκόρυφος* and *ἀγίθαλλος* are mentioned together.

Of the *ἀμπελὶς* or (in the masculine form) *ἀμπελίων* we know little beyond the name¹; but the name itself imports (as we may confidently infer from the names *συκαλὶς*, *ἀκαλανθὶς* and the *ἀμπελὶς* like) that the bird was in some way or other distinguished by its partiality for the vine. And as the only bird known, in vine countries, to choose grapes in preference to other food² is the Bohemian Chatterer or *Waxwing* (*Bombycivora garrula*, Gould, 160), Aldrovandi, the Linnaeus of the sixteenth century, gave it the name of *Ampelis*. And Linnaeus himself, two centuries later, confirmed Aldrovandi's nomenclature, calling the bird *Ampelis garrulus*. In deference to these illustrious naturalists, I have translated *ἀμπελὶς* by *waxwing*. But the *Waxwing* is not found in Greece; and although it occasionally visits North Italy, and individuals may therefore have sometimes crossed the Adriatic, yet it can hardly have been a familiar bird, qualified to form one of the Chorus in an Aristophanic comedy.

And it seems to me more probable that the *ἀμπελὶς* of Aristophanes was the *Spotted Flycatcher* (*Muscicapa grisola*, Gould, 65), which is very common in Greece: which even in England³ is fond of nesting in vines; and which, in lands where vineyards are found, loves to take its station

¹ Pollux (vi. segm. 77) says that *ἀμπελίδες* and *συκαλίδες* are roasted and served up on paste composed of fine wheaten flour and honey. Dionysius (de Avibus iii. 2), speaking of the various ways in which birds are captured, observes *ἔξῃ αἰρούνται . . . οἱ ἀμπελίωνες οἱ κουφότατοι*; and Pollux (vi. segm. 52) mentions *ἀμπελίδες ἅς νῦν ἀμπελίωνας καλοῦσιν*. With *ἀμπελὶς*, *ἀμπελίων* compare *πορφυρίς*, *πορφυρίων*, *χλωρίς*, *χλωρίων*, &c.

² Buffon xiii. 479.

³ "The flycatcher builds in a vine or a sweetbriar against the wall of a house, &c." Gilbert White, 40th letter to Pennant; and in the sixteenth letter, "the flycatcher usually breeds in my vine." "They are sometimes found in the thick vineyards."—Buffon xv. 119. Cf. Newton's *Yarrell* i. 221; Wood ii. 357.

on the upper layer of the vine, sallying thence in pursuit of its prey, and returning thither when the chase is over. However this is a mere guess, and the Flycatcher cannot displace the Waxwing.

The statement in Aelian¹ that the *πάππος* is one of the birds in whose nests the cuckoo is accustomed to desposit her egg has caused some to identify the *πάππος* with the *Hedge-sparrow* (*Accentor modularis*, Gould, 100). The reason is very inadequate; but it is as likely to be that bird as any other.

INSESSORES. Group 2.

<i>κόραξ.</i>	<i>κορυδὸς.</i>
<i>κορώνη.</i>	<i>στρουθὸς.</i>
<i>σπερμολόγος.</i>	<i>φρυγίλος.</i>
<i>κολοῖδς.</i>	<i>ἀκαλανθὶς.</i>
<i>κίττα.</i>	<i>σπίνος.</i>

We may safely follow Linnaeus in identifying the *κόραξ* with the *Raven* (*Corvus corax*, Gould, 220); the *κορώνη* with the *Crow* (*Corvus corone*, Gould, 221); and the *σπερμολόγος* with the *Rook* (*Corvus frugilegus*, Gould, 224).

All the qualities attributed by the ancients to the *κόραξ* belong to the Raven, the largest and strongest of the *Corvidae*.

κόραξ It is described as a fierce and determined bird, not less daring than the eagle: attacking large animals, such as the bull and the ass; pecking out their eyes, and tearing out their sinews, Aristotle ix. 2. 6; Aelian ii. 51.

"In the wilder and mountainous parts of Britain, considerable loss is inflicted by the Raven on the owners of sheep, while even larger cattle suffer from its attacks."—Newton's *Yarrell* ii. 260. "The eagle himself hardly dares to contest the supremacy with so powerful, crafty, and strong-beaked a bird. And even the larger cattle are not free from its assaults."—Wood ii. 390. "Bold as well as wary, it does not hesitate to attack the eagle when it approaches its nest."—Dresser iv. 573.

All nations have looked upon the "boding raven" as a bird of fatal

¹ οὐ πάντων ὀρνίθων καλῶς ἐπιτηδᾷ ὁ κόκκυξ, ἀλλὰ κορυδοῦ, καὶ φάττης, καὶ χλωρίδος, καὶ πάππου.—iii. 30.

augury and mysterious knowledge ; and so was the κόραξ regarded in old time, Aelian i. 48. See Bp. Stanley, chap. ix.

"Of all birds the κόραξ," says Aelian ii. 51, "is πολυφωνότατος, and, when trained, can imitate the human voice." "The Raven is an excellent linguist, acquiring the art of conversation with wonderful rapidity, and retaining with a singularly powerful memory many sounds which it has once learned. Whole sentences are acquired by this strange bird, and repeated with great accuracy of intonation, the voice being a good imitation of human speech."—Wood ii. 392. "Among British birds there is none able to imitate the varied sounds of the human voice more successfully than the Raven."—Newton's Yarrell ii. 266. Readers of Dickens will remember the raven of Barnaby Rudge.

So again the Raven has always been considered "the very Methusaleh of birds," unequalled for its longevity. And this pre-eminence is accorded by Hesiod to the κόραξ in the verses quoted on line 609 of this play. It is there said to live 108 generations of men. The statements of Hesiod are given in Latin by Pliny (vii. 49) and Ausonius (Id. 18). They both translate κόραξ by *corvus* (the Raven), and κορώνη by *cornix* (the Crow). Cf. Ovid, Met. vii. 274.

So again the Raven is universally credited with driving away its young when once they are able to fly ; see Newton's Yarrell ii. 263. And this trait is attributed to the κόραξ by both Aristotle and Aelian¹. "So soon as the young Ravens are able to fly," says the former, "the old birds first expel them from the nest, and then chase them out of the neighbourhood."

Many other points might be mentioned, which prove the identity of the κόραξ and the Raven ; but those already set forth seem amply sufficient for the purpose.

The κορώνη is frequently coupled with the κόραξ, as a bird of similar character and habits ; a circumstance which, while it accounts for, proves the error of, the statement of Hesychius, κορώνη that the κορώνη was the same as the κόραξ.

¹ καὶ τοὺς ἑαυτῶν νεοττοὺς, ὅταν οἰοί τ' ὄσιν ἤδη πέτεσθαι, τὸ μὲν πρῶτον ἐκβάλλουσιν, ὕστερον δὲ καὶ ἐκ τοῦ τόπου ἐκδιώκουσιν.—Aristotle ix. 21. 3. ἐκβάλλει τοὺς νεοττοὺς ὁ κόραξ.—Id. vi. 6. 2. οἱ κόρακες τοὺς νεοττοὺς τοὺς ἐκτραφέντας διώκουσι, καὶ τῆς ἑαυτῶν καλιᾶς φυγάδας ἀποφαίνουσιν.—Aelian ii. 49. It is to this peculiarity that the Psalmist and sage in the Old Testament are supposed to refer when they say that the Almighty "feedeth the young ravens when they call upon Him," Psalm cxlvii. 9 ; Job xxxviii. 41.

The κορώνη is no doubt our common Crow. Aristotle, speaking of birds that frequent the seaside, says¹: "And the κορώναι feed there, catching the creatures thrown up by the waves; for the bird will eat anything." There could not be an apter description of the Crow. "Sometimes it goes to feed on the seashore, and there finds plenty of food among the crabs, shrimps, and shells that are found near low-water mark."—Wood ii. 393. Cf. Newton's Yarell ii. 286.

The πολιά κορώνη in 967 of this play is, I suppose, the *Grey, Hooded*, or *Royston Crow* (*Corvus cornix*, Gould, 222).

The σπερμολόγος is described by Hesychius as a bird of the daw kind, κολοιδες ζῶον, a description which at once limits it to a very σπερμολόγος few species. It must however have been larger than a daw, for Alexander the Myndian (Athenaeus ix. 58) says that it is as big as a τέτραξ, by which name, as we shall presently see, he appears to designate what we now call the *Greek partridge*. It is classed among the birds which are good for the table (Athenaeus ii. 69; viii. 32; ix. 58); and whilst its name implies that it is fond of grain, Aristotle (viii. 5. 3) includes it in his list of σκοληκοφάγα, birds that devour worms. And that it collects in flocks is plain from line 579 of this play, and from the vaunt of Demetrius Poliorcetes (Plutarch, Demetrius 28) that he would scatter the host of his enemies with a cry and a stone, as if they were a flock of σπερμολόγοι.

No bird answers so well to all these notes as the common Rook.

With us the name σπερμολόγος, partly perhaps from its use in the Acts of the Apostles xvii. 18, is more familiar in its secondary sense of a "babbler," an "idle chatterer." A play on the double meaning of the word is recorded of the poet Alexis. Some idle talkers, σπερμολόγοι, were chaffing the poet on his love for the table; and when they asked him which dish he liked best, σπερμολόγους πεφρυγμένους (*roasted rooks*) he replied: as we might say, *fried boobies*, Athenaeus viii. 32.

"Of κολοιοί," says Aristotle, "there be three kinds; one, κολοιδες the *Coracias*; this is of the size of a crow and has a red beak: another is called Lycus (or Lycius); and besides these there is the little one, the βωμολόχος²."

¹ καὶ αἱ κορώναι δὲ νέμονται, ἀπτόμεναι τῶν ἐκπιπτόντων ζῴων· παμφάγον γάρ ἐστιν.—Aristotle viii. 5. 7.

² Κολοιδῶν δ' ἐστὶν εἶδη τρία· ἐν μὲν ὁ κορακίας· οὗτος ὅσον κορώνη, φοινικόρυγχος·

Of these three kinds, we may be sure that the first is the well-known *Chough* (*Fregilus graculus*, Gould, 219), which is not much less than the Crow, and is remarkable for its red bill; the second is probably the *Maggie*; whilst the third, the little one, is our familiar *Jackdaw* (*Corvus monedula*, Gould, 223), one of the commonest birds of Greece, which may have earned the name of *βωμολόχος*, either in its literal sense, as a haunter of altars, or in its metaphorical sense, as a bird full of tricks and buffoonery.

Where the name *κολοῖς* is used alone, it almost invariably signifies the jackdaw. The social nature of the bird gave rise to a proverb, ἀεὶ κολοῖς ποτὶ κολοῖδ' ἰζάνει¹. And its Greek name² is probably derived from its continual chattering.

In the *Iliad*, Homer twice couples jackdaws with starlings. In the first passage (xvi. 583) Patroclus is described as darting upon the Trojan and Lycian hosts like an eager falcon which drives before it starlings and daws. In the second (xvii. 755) the Achaeans, bearing back the lifeless body of Patroclus, are driven before Hector and Aeneas like a cloud of starlings and daws pursued by a bird of prey.

Notwithstanding the difficulty to be presently mentioned, it is reasonably certain that the *κίττα* is the *Jay* (*Garrulus glandarius*, Gould, 214).

κίττα

The *κίττα*, says Aristotle, changes its voice with the greatest frequency, uttering a fresh voice, so to say, every day. It lays about nine eggs, and builds its nest in trees, of hair and wool. And, when the acorns are beginning to fail, it hides them away, and stores them³.

ἄλλος ὁ λύκος (alii λύκος) καλούμενος· ἔτι δ' ὁ μικρὸς, ὁ βωμολόχος.—Aristotle ix. 19. 3. He adds that there is yet a fourth kind found in Lydia and Phrygia, which is webfooted. This webfooted daw is doubtless the *Shag* (*Phalacrocorax graculus*).

¹ Scholiast on *Iliad* xvii. 755; Eustathius, *ibidem*; Aristotle, *Ethics*, viii. 1. 6.

² "As *Dohle*, a jackdaw, comes from *dahlen* to chatter, so *κολοῖς* comes from a similar root which means a cry or scream, and with which are connected *καλέω*, *κέλω*, *κέλωμαι*."—Buttman's *Lexilogus*, § 72.

³ ἡ δὲ κίττα φωνὰς μὲν μεταβάλλει πλείστας· καθ' ἑκάστην γὰρ, ὡς εἰπεῖν, ἡμέραν ἄλλην ἐφίησιν· τίττει δὲ περὶ ἐννέα φᾶ, ποιεῖται δὲ τὴν νεοττιὰν ἐπὶ τῶν δένδρων ἐκ τριχῶν καὶ ἐρίων· ὅταν δ' ὑπολείπωσιν αἱ βίβλανοι, ἀποκρύπτουσα ταμιεύεται.—Aristotle ix. 14. 1.

Aelian vi. 19 says that the *κίττα* is a talkative bird, and the greatest mimic of other sounds and especially of the human voice.

Plutarch (de Solertia Animalium, chap. 19) tells a story of a wonderful *κίττα*, θαυμαστόν τι χρῆμα πολυφώνου καὶ πολυφθόγου κίττης, which could imitate the voices of men and animals, and every other sound; but one day, hearing the sound of

Except that in our colder climate the Jay does not lay more than seven eggs ("from 4 to 7" Newton's Yarrell: "5 or 6" Morris) this is a very fair description of the *Acorn-loving gabbler*, the *Garrulus glandarius*. Acorns it "frequently stores in chinks of the bark of trees, hides under fallen leaves or buries in the earth." "There is scarcely any sound that comes in their way which they will not imitate more or less exactly, from the human voice to the noise of any instrument, a saw for example." —Newton's Yarrell ii. 324–6. "The nest is of an open shape, formed of twigs and sticks, and well lined with small roots, grasses, and horsehair." —Morris ii. 57.

The difficulty mentioned above is that at the present time Greeks give the name *κίσσα* to the magpie, and call the jay *κολοιός*. But this difficulty is easily explained. So long as the Greeks were under the Turkish yoke, they still retained the name *κίσσα* for the jay (see Schneider on Aristotle, *ubi supra*), and called the magpie *καράκαξα*. But when they became a free people they wished to revert, in all matters, to the nomenclature of the ancient Greeks, and finding that Buffon had, on wholly erroneous grounds, identified the *κίσσα* with the magpie, they followed his example; and though the name *καράκαξα* still holds its ground, yet it is considered a vulgar and unscientific name. It is impossible that *κίσσα* can be the magpie. Aristotle, as we have already seen, says that the missel thrush is as large as a *κίττα*. Now the missel thrush is not quite as large as a jay, though there is no absurdity in comparing the two birds; but it could not reasonably be compared to a magpie which is a good deal larger than the jay itself.

It should be observed that even if the jay were properly called a *κολοιός*, it would have nothing to do with the little *βωμολόχος*, the *Jackdaw*; and in the present play, and generally, *κολοιός* should always be translated "Jackdaw."

The *κορυδός* or *κορυδαλλός* is the *Crested Lark* (*Alauda cristata*, Gould, 165), though the name may also include the *Skylark* (*Alauda* *κορυδός* *arvensis*, Gould, 166). Aristotle says of it that it does not perch upon trees, but dwells on the ground (ix. 10. 1) and makes its nest on the ground (ix. 20. 1). In another place he says that there are two kinds, of which one dwells on the ground and has a nest;

the trumpet, he appeared to be struck dumb, and so remained for a considerable period: till all at once he broke out into a vivid imitation of the trumpet tone.

the other is gregarious, and similar in its plumage, but is smaller and has no crest (ix. 19. 4).

That the *κορυδὸς* of Aristophanes is the crested kind is certain, for it was the fact of its having a crest which gave rise to the fable as to its having buried its father in its head. Thus Galen, endeavouring, he says, clearly to identify the bird on account of its valuable medicinal properties, observes *ἔχει δὲ ἐπὶ τῆς κεφαλῆς ὥσπερ τινὰ λόφον, ἐκ τῶν τριχῶν αὐτοφυῆ· δι' ὃν καὶ ὁ μῦθος, ὃν Ἀριστοφάνης ὁ κωμικὸς ἔγραψεν, ἐπλάσθη· λέγει δὲ περὶ αὐτοῦ τόνδε τὸν τρόπον* (here he cites lines 471–5 of this play). And he proceeds, *τοῦτο δὲ φασὶ καὶ τὸν Θεόκριτον αἰνέττεσθαι λέγοντα “οὐδ’ ἐπιτυμβίδαι κορυδαλλίδες ἡλαινόνται”* (Id. vii. 23)¹. *δηλοῦν γὰρ αὐτὸν τὰς τὸν τύμβον ἐπὶ τῆς κεφαλῆς ἐχούσας.* De Simplicium Medicamentorum temperamentis ac facultatibus, xi. 37. And to the same effect Aelian xvi. 5, and the Scholiast on Theocritus, ubi supra.

The *στρουθὸς* or *Sparrow* (*Pyrgita domestica*, Gould, 184) was as common and familiar in ancient Hellas as it is in England now; so common and familiar that Aristotle does not think it necessary to give it any detailed notice. He couples it as a small bird with the *στρουθὸς* swallow, ii. 12. 16, and elsewhere; mentions that the cock has black under its chin, ix. 8. 5; and comments on its habit of bathing and dusting itself, ix. 36. 5.

But what puts the identity beyond all doubt is that *στρουθὸς* is by the Latins invariably rendered *passer*. To take one instance only. When Aristotle² tells us that the cock *στρουθὸς* is supposed to live for one year only, Pliny, translating the passage, refers it to the *passer*.

Of the *φρυγίλος* nothing is known except the name, but from its similarity to the Latin *fringilla*, some have supposed it to be a bird belonging to the *finch* tribe. I have therefore *φρυγίλος* translated it *linnet*. I do not know on what ground some give the name of *fregilus* to the chough.

¹ For now the lizard sleeps upon the wall,
Now folds the crested lark his wandering wing.
Calverley's translation (slightly altered).

² *λέγουσι δὲ τινες καὶ τῶν στρουθίων ἐνιαυτὸν μόνον ζῆν τοὺς ἄρρενας, ποιούμενοι σμείων ὅτι τοῦ ἔαρος οὐ φαίνονται ἔχοντες εὐθὺς τὰ περὶ τὸν πώγωνα μέλανα, ὕστερον δ' ἰσχοῦσι, τὰς δὲ θηλείας μακροβιωτέρας εἶναι τῶν στρουθίων.*—Aristotle ix. 8. 5.

Passeri minimum vitae. Mares negantur anno diutius durare: argumento quia nulla veris initio appareat nigritudo in rostro, quae ab aestate incipit. Feminis longiusculum spatium.—Pliny x. 52.

Every countryman is aware of the partiality which the *Goldfinch* (*Carduelis elegans*, Gould, 196) displays for the seed of the ἀκαλανθίς thistle. When I lived, as a boy, at Yarlington, in Somerset, and every old orchard had its goldfinch's nest, you could hardly, in the autumn, pass a group of wayside thistles without seeing a flock of these pretty little birds clinging about them in every variety of posture, and rising from them, as you approached, with their golden wings and bright hues glittering in the sunshine. It is from this special trait that the bird has everywhere derived its name; ἀκαλανθίς or ἀκανθίς (from ἀκανθα, a thistle) in Greek; *carduelis* (from *carduus*) in Latin; *calderello* (from *cardo*) in Italian; *chardonneret* (from *chardon*) in French; *thistle-finch* in English; *distelfink* in German; and so on.

So connected is the goldfinch with the thistle, that the growing scarcity of the bird in England is attributed to the improvements in husbandry which have diminished the crop of thistles (Morris iii. 103; Newton's *Yarrell* ii. 121); but something, I suspect, is due to the introduction of railways, which have brought this φίλτατον ὀρνέων within reach of the London bird-market.

Naturalists have with one accord identified the σπίνος with the *Siskin* (*Carduelis spinus*, Gould, 197), and though the materials for σπίνος such an identification are extremely meagre, there is no reason to doubt its accuracy.

It is plain from the play before us that the σπίνος was a common and lightly esteemed little bird, being sold "seven for an obol." Aristotle does not, I think, mention it at all. Theophrastus says it is a sign of stormy weather when the *passer* called σπίνος sings at daybreak. Σπίνος στρουθὸς σπίζων ἔωθεν, χειμέριον. *De Signis Tempestatum*, 39. The word used of its song, σπίζειν, connects it with σπίζα, a *finch*. Aelian (iv. 60) says that these birds foresee the winter and snowstorms; and commends their sagacity for retiring in time εἰς τὰ ἀλσώδη χωρία καὶ τὰ δασέα. This is a special trait of the siskin. "In winter," says Bechstein, "it most frequents the parts well planted with alders."

INSESSORES. Group 3.

ἔποψ.

δρυκολάπτῃς.

κόκκυξ.

δρύοψ.

There is no difficulty in the identification of any of these birds. The first two derive their names from their peculiar notes; and there is consequently but slight variation in their ancient and modern names. "Very many birds," says Varro, de Ling. Lat. v. 76, "derive their names from their notes," and the first examples which he brings are the hoopoe and the cuckoo; *pleræque a suis vocibus; ut hæc, upupa, cuculus*. And the Greek ἔποψ is really the same word as the Latin *upupa*, and the English *Hoopoe* (*Upupa epops*, Gould, 238). See the note on line 265 of this play. So again, κόκκυξ is the same word as our *Cuckoo* (*Cuculus canorus*, Gould, 240).

δρύοψ and δρυκολάπτῃς (properly δρυκολάπτῃς, the *oakpecker*) are not two different names, but two forms of the same name; and it is merely for the convenience of metre that Aristophanes uses the shorter form in one place, and the longer in another. Aristotle's account of the δρυκολάπτῃς is amply sufficient, even if the name itself were insufficient, to identify it with the woodpecker. But which of the eight different kinds of woodpecker now observed in Greece (Krüper 52-9) are to be identified with the various kinds mentioned by Aristotle it is extremely difficult, and fortunately or our purpose unnecessary, to determine. Only the one, which he describes as not much smaller than a domestic hen, must necessarily be the largest of the woodpeckers, the *Great Black Woodpecker* (*Picus martius*, Gould, 225).

"The δρυκολάπτῃς," he says¹, "does not settle on the ground, but taps

ὁ δὲ δρυκολάπτῃς οὐ καθίζει ἐπὶ τῆς γῆς· κόπτει δὲ τὰς δρύς τῶν σκωλήκων καὶ σκνιπῶν ἔνεκεν, ἵν' ἐξίωσιν· ἀναλέγεται γὰρ ἐξελεθόντας αὐτοὺς τῇ γλώττῃ, πλατείαν δ' ἔχει καὶ μεγάλην. Καὶ πορεύεται ἐπὶ τοῖς δένδροις ταχέως πάντα τρόπον, καὶ ὑπτιος, καθάπερ οἱ ἀσκαλαβῶται. Ἐχει δὲ καὶ τοὺς ὄνυχας βελτίους τῶν κολοιῶν πεφυκότας πρὸς τὴν ἀσφάλειαν τῆς ἐπὶ τοῖς δένδροισιν ἐφεδρείας· τούτους γὰρ ἐμπηγνύς πορεύεται. Ἔστι δὲ τῶν δρυκολαπτῶν ἓν μὲν γένος ἑλαττον τοῦ κοττίφου, ἔχει δ' ὑπέρυθρα μικρά· ἕτερον δὲ γένος, μείζον ἢ κόττυφος· τὸ δὲ τρίτον γένος αὐτῶν οὐ πολλῶ ἑλαττόν ἐστιν ἀλεκτορίδος θηλείας. Νεοττεύει δ' ἐπὶ τῶν δένδρων, ὥσπερ εἴρηται, ἐν ἄλλοις τε τῶν

the oaks to bring out the worms and insects; and when they come out, it licks them up with its tongue, which is broad and long. And it runs about the trees nimbly and in every position, even underneath the branches like the lizards. And its claws are better suited than those of the daws to keep it safe when settling on trees, for it fixes them into the wood as it walks along. And of the *δρυκολαπτῶν*, one kind is less than a blackbird, and has little reddish colourings; and another is larger than a blackbird; and a third is not much less than a domestic hen. And it makes its nest in the olive, and other trees; and feeds on ants and worms which come out of the trees."

Elsewhere¹ speaking of the *σκνιποφάγα*, birds which get their living principally by hunting the insects called *σκνῖπες* (see the note on line 590 of this play), he says: "Of such are the greater and lesser *πιπῶ*, both of which some call *δρυκολάπτας*, and these two are like each other, and have the like voice; only the greater has the greater voice; and both of them get their living, flying on to the trees." He goes on to enumerate certain other *σκνιποφάγα*, some of which are almost certainly woodpeckers.

All the common English woodpeckers are common in Greece.

INSESSORES. Group 4.

χελιδὼν.

ἀλκυὼν.

κηρύλος.

Although the name *χελιδὼν* was applied by the Greeks, as *hirundo* by the Latins, and *swallow* by ourselves, to all the various kinds of swallows and martins, yet it is certain that the *χελιδὼν* proper, into which according to the legend a daughter of Pandion was metamorphosed, was our Common or *Chimney swallow* (*Hirundo rustica*, Gould, 54).

Thus the ruddy or deep chestnut patches on the throat and forehead, by which the common swallow is distinguished, were regarded as traces of the bloody tragedy which preceded and occasioned the metamorphosis. The swallow is described by Virgil as "Procne, bearing on her breast the

δένδρων καὶ ἐν ἐλαίαις. Βόσκεται δὲ τοὺς μύρμηκας καὶ τοὺς σκώληκας τοὺς ἐκ τῶν δένδρων.—ix. 10. 2.

¹ viii. 5. 4.

mark of bloody fingers"; and Ovid pictures the two sisters as changing into two birds, whereof one seeks the woods, the other finds her way into the dwellings of men. "Nor have the marks of the bloody deed," he says, "yet faded from her breast; her feathers are yet stained with blood¹."

That of the two sisters one should have been changed into a nightingale, and the other into a swallow, illustrates the high estimation in which the ancients held the song of the swallow. And this again is a proof that the common swallow is intended. For though we should hardly allow to the swallow such praise as the ancients awarded it, yet it is beyond all question the songstress of the *hirundinidae*. "It is a great songster" says White of Selborne in his nineteenth letter to Barrington. And an able and well-informed writer in the *Edinburgh Review* (Jan. 1885, p. 233) observes that "a more incessant, cheerful, amiable, happy little song no other musician has ever executed." I remember one Easter week, some fifteen or sixteen years ago, listening for fully five minutes to the song of a swallow, as it sat on a telegraph wire between Friston and East Dean (near Eastbourne). It was singing when I came, and still singing when I left, and the Reviewer's description applied very well to its song. I had never previously, nor have I since, heard so prolonged a song from a swallow. But of course there is no comparison between its notes and the song of the nightingale.

Many passages will be found cited in the Commentary, on *Peace* 800, *Frogs* 683, and elsewhere, showing the pleasure which the Greeks felt in the song of the swallow; and how they coupled it with the song of the nightingale; and how, to complete the choir, a third musician, the swan, was sometimes introduced. Here I will only give two additional passages. "When Bion died," says Moschus, *Idyll.* iii. 47, "the nightingales, and all the swallows, which loved his song, mourned him in rival dirges." And *Odysseus*, says *Homer* (*Od.* xxi. 411), tested the string of his bow; ἦ δ' ὑπὸ καλὸν αἶεσε, χελιδόνι ἐκέλετ' αὐδῶν. I will give the lines in Mr. Way's translation:

¹ Et manibus Procne pectus signata cruentis.—*Georgics* iv. 15.

Neque adhuc de pectore caedis

Effluxere notae; signataque sanguine pluma est.—*Met.* vi. 669, 670.

Rubro pectore Procne.—*Ode on Philom.* 43.

In *Aristophanes* Procne is the nightingale; but generally she is the sister who was changed into a swallow.

Even as a man that can skill to play on the lyre and to sing,
 On a new-fixed peg at his will full easily stretcheth the string,
 Straining the sheep-gut taut, having tied it above and below;
 So laboured Odysseus naught, but lo, he hath strung the bow.
 With his right hand thereafter to try it he twangeth the fateful string;
 Clear-sweet to his touch as the cry of a swallow in chase did it sing.

The *κηρύλος* and *ἀλκυὼν* of Greek literature are really mythical birds; but in their natural character they are merely the male *ἀλκυὼν* and female *Kingfisher* (*Alcedo ispida*, Gould, 61). The *κηρύλος* transformation of Ceyx and his wife Alcyone (one of the daughters of Aeolus, the ruler of the winds) into these two birds is variously accounted for by ancient mythographers. Apollodorus (i. 52) says Ἀλκυόνην δὲ Κῆρυξ ἔγημεν Ἑωσφόρου παῖς. οὗτοι δὲ δι' ὑπερφηάνειαν ἀπώλοντο· ὁ μὲν γὰρ τὴν γυναῖκα ἔλεγεν Ἥραν, ἥ δὲ τὸν ἄνδρα Δία. Ζεὺς δὲ αὐτοὺς ἀπωρνέωσε, καὶ τὴν μὲν ἀλκυόνα ἐποίησε, τὸν δὲ κήρυκα. However, as the name of the bird, *κήρυξ* seems to have been soon superseded by *κηρύλος*, Aristotle viii. 5. 7. Ovid (*Met.* xi. 410-748) says that Ceyx was drowned at sea, and that Halcyone, beholding his body from the shore, sprang from an artificial mole to reach him, and the two were changed into halcyons, who still live in happy conjugal fidelity.

Perque dies placidos, hyberno tempore, septem
 Incubat Alcyone pendentibus aequore nidis.
 Tum via tuta maris; ventos custodit, et arcet
 Aeolus egressu; praestatque nepotibus aequor.

Hyginus, Ovid's friend, (*Fab.* 65), agrees with the poet, both as to the method of the transformation and as to the duration of the "Halcyon days." But in the orthodox legend¹ there were fourteen Halcyon days, seven before and seven after the winter solstice, that is from December 14 to December 28; the first week being occupied with the building of the nest, the second with the hatching of the young. It is interesting to remember that this is the very period during which, according to a later and more sacred bird-legend, no evil thing has power to harm, "so hallowed and so gracious is the time."

Marcellus. Some say that ever 'gainst that season comes
 Wherein our Saviour's birth is celebrated,
 The bird of dawning singeth all night long.

¹ Aristotle v. 8. 2, 3; Pliny x. 47; Dionysius, *de Avibus*, ii. 7.

And then, they say, no spirit dares stir abroad ;
 The nights are wholesome ; then no planets strike,
 No fairy takes, nor witch hath power to charm,
 So hallowed and so gracious is the time.

Horatio. So have I heard, and do in part believe it.

The fancied derivation of ἀλκυὼν from ἄλς and κύω, as if the name meant the *Sea-breeder*, added the aspirate to Halcyon, and doubtless gave rise to the legend of the "Halcyon days" ; or rather, perhaps, attracted that legend to the very unlikely Kingfisher. For I cannot help thinking that the legend really belongs to the *Manx Shearwater* (Puffinus Anglorum, Gould, 443) or the cognate *Mediterranean Shearwater*, of whose singular evolutions on the surface of the Bosphorus so very curious and interesting an account is given by Bishop Stanley (pp. 84, 85), Dresser (viii. 520), and others. Bishop Stanley observes that it has frequently, though erroneously, been considered a Kingfisher, and called the *Halcyon Voyageur*. And this is probably the bird called the "larger Halcyon" by Aristotle (viii. 5. 7) and Pliny (x. 47).

For other references to the Halcyons, their conjugal affection, their connexion with calms and winds, and their Halcyon days see Aristotle ix. 15 ; Aelian i. 36 ; v. 48 ; vii. 17 ; ix. 17 ; Theocritus vii. 57, and the Scholiast there ; Apollonius Rhodius i. 1085 ; Plutarch, de Solertia Animalium, chap. 35 ; Plautus, Prol. in Casinam 26 ; Poenulus i. 2. 143. And as to the original legend, see the very beautiful lines by Mr. C. Newton Robinson entitled "Ceyx and Alcyone."

A superstition long lingered in England that a dead Kingfisher, suspended by a string, served as a weathercock or vane, ever turning with the wind. Hence in *King Lear* ii. 2 Kent speaks of the smiling rogues who "turn their halcyon beaks with every gale and vary of their masters." And in Marlowe's *Jew of Malta* i. 1 we read "How stands the vane ? Into what corner peers my halcyon's bill ?"

The "halcyon brooding on a winter sea" is, of course, a very familiar topic in our literature ; and the name "halcyon day" has become proverbial for any day of placid unruffled weather.

Order III. RASORES (Birds that scratch).

φάττα.	ἀτταγᾶς.
πέλεια (or ἐρυθρόπους).	πέρδιξ.
περιστερὰ.	ὄρνυξ.
τρυγών.	ἀλεκτρυὼν (or Μῆδος or Περσικὸς).
φασιανὸς.	στρουθὸς μεγάλη.
τέτραξ.	ταῶς.

All the four recognized species of European doves are mentioned in this comedy. They are:—

(1) φάττα, the *Ring-dove* or *Woodpigeon* (*Columba palumbus*, Gould, 243).

(2) πέλεια (or ἐρυθρόπους), the *Stock-dove* (*Columba oenas*, Gould, 244).

(3) περιστερὰ, the *Rock-dove* (*Columba livia*, Gould, 245).

(4) τρυγών, the *Turtle-dove* (*Columba turtur*, Gould, 246).

In his Fifth Book Aristotle says¹:

“Of the Dove tribe there are several varieties; for the πελειὰς and the περιστερὰ are different. The πελειὰς is the smaller bird of the two, but the περιστερὰ is more easily domesticated. The πελειὰς is both black, and little, and red-footed, and scaly-footed: for which reason nobody breeds it. Of all birds of this sort the φάττα is the largest in size; and next comes the οἰνὰς which is rather bigger than the περιστερὰ; and the least of them all is the τρυγών. Now the περιστεραὶ lay their eggs, and rear their young all the year round, if they have a warm place and all necessary requisites: otherwise only in the summer.”

Omitting the οἰνὰς (which, if not the bird now called the Sand-grouse, is probably some larger specimen, or variety, of the Stock-dove), we see that Aristotle places these four kinds in the following order as regards their size: (1) the φάττα, (2) the περιστερὰ, (3) the πελειὰς, and (4) the

¹ τῶν δὲ περιστεροειδῶν πλείω τυγχάνει ὄντα γένη· ἔστι γὰρ ἕτερον περιστερὰ καὶ πελειὰς. Ἐλάττων μὲν οὖν ἡ πελειὰς, τιθασσὺν δὲ γίνεται μᾶλλον ἢ περιστερὰ· ἡ δὲ πελειὰς καὶ μέλαν, καὶ μικρὸν, καὶ ἐρυθρόπουν, καὶ τραχύπουν. διὸ καὶ οὐδεὶς τρέφει. Μέγιστον μὲν οὖν τῶν τοιούτων ἡ φάττα ἔστι, δεύτερον δ' ἡ οἰνὰς· αὕτη δὲ μικρῶ μείζων ἔστι τῆς περιστερᾶς. ἐλάχιστον δὲ τῶν τοιούτων ἡ τρυγών. Τίττουσι δ' αἱ περιστεραὶ πᾶσαν ὥραν καὶ ἐκτρέφουσιν, ἐὰν τόπον ἔχωσιν ἀλειυνὸν καὶ τὰ ἐπιτήδεια· εἰ δὲ μὴ, τοῦ θέρους μόνον.—v. 11. 2. See also Athenaeus ix. chaps. 50 and 51.

τρυγών. Now the length of the average male of the four European species is given by Yarrell and others as follows: (1) Ring-dove, 17 inches; (2) Rock-dove, 14 inches; (3) Stock-dove, $13\frac{1}{2}$ inches; (4) Turtle-dove, $11\frac{1}{2}$ inches. It will be seen that these measurements quite agree with the statements of Aristotle. It remains therefore to see whether there is anything in the description given of these birds by the ancients which would lead us to doubt the identifications so made.

In i. 1. 13 Aristotle distinguishes between the *φάττα* and the *περιστερά*, in that the former lives in the country, the latter loves to dwell with man; τὰ μὲν ἀγροῦκα, ὥσπερ φάττα· τὰ δὲ συναν- φάττα θρωπίζει, οἶον περιστερά. "The Cushat [or Ring-dove] is an arboreal species, nesting and roosting in trees; and does not possess the capability of being domesticated; even when its eggs have been obtained and hatched under domesticated pigeons the birds so reared have always betaken themselves to the woods on acquiring their full power of flight." Tegetmeier on Pigeons, p. 13.

In ix. 8. 3 Aristotle observes that the *φάττα* keeps faithful to her mate, and that both male and female take their turns in the work of incubation. So the Ring-dove is strictly monogamous; and "the male and female both take their turns in hatching the eggs and in feeding the young: the former sitting from six to eight hours, from about nine or ten in the morning to about three or four in the afternoon."—Morris iv. 162. However this trait is really common to all the Dove tribe.

"The *φάττα*," says Aristotle¹, "is not heard in the winter, but when the spring arrives then it begins to coo." "The well-known note of the cushat, its soft 'coo, coo-coo, coo-coo' begins towards the latter end of February and continues till October."—Morris iv. 160.

So again Aristotle (viii. 14. 5) observes that the *φάττα* assembles in large flocks when they arrive, and again when the time draws nigh for their departure. And every countryman must have noticed the large flocks of woodpigeons which are so conspicuous in the country side during spring and autumn.

Whilst therefore the *φάττα* is in the first instance identified with the woodpigeon as being τῶν περιστεροειδῶν μέγιστον, we find that the various characteristics ascribed to the one are equally true of the other.

¹ ἡ φάττα τοῦ μὲν χειμῶνος οὐ φθέγγεται· ἀλλ' ὅταν ἔαρ γένηται, τότε ἄρχεται φωνεῖν.—ix. 36. 3.

We have seen that Aristotle calls the *πέλεια, μέλαν*; but we have already noticed, in connexion with the *κύμινδις*, that by *μέλαν* he does not mean the colour which *we* call black. And when we remember that in the *Odyssey* *μέλας* is a recognized epithet for *wine*¹, we can have no difficulty in concluding that the same epithet, as applied to the Stock-dove, refers to the dark vinous colour which has gained for it the specific name of *οινάς*. And although all doves have more or less “rosy feet,” yet in none is the colour so bright and pronounced as in the Stock-dove. Aristotle specially applies to it the epithet *ἐρυθρόπους*; and I do not doubt that Aristophanes in using the same epithet is applying it to the same bird.

The Rock-dove is universally believed to be the original of our domesticated pigeons. “There can be no reasonable doubt” of the fact, says Macgillivray, in his delightful description of this bird, i. 275. And Aristotle² not only dwells strongly on the capacity of the *περιστερά* for domestication, but obviously uses the name as well for the tame pigeon as for the wild bird. And he gives a variety of details about the *περιστερά* which, though more or less common to all the Dove tribe, yet had no doubt been more closely observed among tame pigeons.

There remains only the *τρογών*, the Turtle-dove. And this is sufficiently identified by the statement that it is the smallest of the Dove tribe. Aristotle (ix. 8. 3) mentions the fidelity of the woodpigeon and the turtle-dove to their mates.

The *φασιανός*, or *φασιανικός ὄρνις*, our *Pheasant* (Phasianus Colchicus, Gould, 247), derives its name from the circumstance that it was originally introduced into Europe from the regions surrounding the River Phasis in Colchis. It was domiciled in England before our Saxon ancestors arrived, having, it is supposed, been brought here by the Romans.

Athenaeus has two or three pleasant chapters about this bird, ix. 36-8. Myrtilus, one of the guests, has been holding forth at great length to the learned jurist Ulpian, another of the party (whom he addresses as

¹ ἐν δὲ οἱ ἀσκὸν ἔθηκε θεὰ μέλανος οἴνοιο.—v. 265.
βῆν' ἀτὰρ αἶγρον ἀσκὸν ἔχον μέλανος οἴνοιο.—ix. 196.
κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνοιο.—ix. 346.

² See i. 1. 13; v. 11. 1, 2; vi. 2. 10; 4. 2; ix. 8. 2; 36. 5.

ὀλβιογάστωρ Οὐλπιάδης), when he suddenly observes that by chattering to Ulpian he has lost the chance of helping himself to some φασιανικοῖ, which had been brought round and taken away again. Never mind, says Ulpian, if you will tell me whence you got that word ὀλβιογάστωρ, and what ancient writer makes mention φασιανικῶν ὀρνίθων, then to-morrow “early, I ween, in the morn¹,” as Homer says, not indeed “in my ships o’er the Hellespont” but on my feet to the market-place will I be borne, and there I will buy me a φασιανικός, and you and I will eat it.

Done, says Myrtilus; the word ὀλβιογάστωρ is used by the comedian Amphis; and mention of the φασιανικός ὄρνις is made by that most delightful Aristophanes in his Comedy of the Birds. For there two old Athenians, out of their desire for peace and quietness, are trying to find some city where they may live without troubles and lawsuits. And life with the birds taking their fancy, they go off to the birds; and all of a sudden they are frightened by some wild bird flying towards them, and amongst other things they say (citing lines 67, 68 about the Φασιανικός). Myrtilus next quotes the line in the Clouds τοὺς φασιανοὺς οὓς τρέφει Λεωγόρας, which he refers to *pheasants* and not to *horses*; and then proceeds to cite various passages from Aristotle, Theophrastus, Agatharcides, and other writers of repute.

Now then, he concludes, keep your promise, and buy the pheasant to-morrow; if you don’t, I won’t indeed prosecute you for swindling, but I will banish you to the River Phasis.

The τέτραξ—called by Aristotle vi. 1. 2 the τέτριξ and by the Latins *tetrao*—was of two kinds. The larger was our *Capercaillie* (*Tetrao urogallus*, Gould, 248). And in Pliny, at all τέτραξ events, the smaller was our *Blackcock* (*Tetrao tetrix*, Gould, 250). But the Blackcock is not now found in Greece: and it seems probable that in speaking of the smaller τέτραξ, Greek writers were referring to the bird now known as the *Greek partridge* (*Perdix saxatilis*, Gould, 261), called by some *tetrao rufus*, Dresser vii. 93.

¹ He is alluding to the passage in the ninth Iliad (359–61), where Achilles, rejecting the overtures of Agamemnon, declares his intention to sail home on the morrow:

Early, I ween, in the morn,	(Ye can see me if such be your wishes)
I in my ships will be borne	O’er the Hellespont swarming with fishes.

Pliny¹ says of these birds that "they have a trim shining brightness that becommeth and graceth them exceeding well in their perfect and absolute black hew, and their eiebrows painted as it were with deep scarlet." It would be impossible to describe more accurately the glossy plumage of both blackcock and capercaillie, and the remarkable "patch of bright scarlet" which extends immediately above the eye in each species, and which is a piece of naked skin like the wattles of a cock. Pliny proceeds to give some further details concerning the capercaillies. They are, says he, bigger than vultures, and not unlike them in colour. "And there is not a fowle (setting the ostrich aside) that poiseth and weigheth more heavy than they. These breed in the Alpes² and the North countries. If they be mued up and kept in a pen, they lose their pleasant taste, and are no good meat."

In the Ninth Book of Athenaeus, Laurentius propounds a question to his fellow-guests, τὸν τέτρακα τί νομίζετε; *What do ye consider the τέτραξ to be?* His companions appear unable to get beyond the schoolboy answer, εἶδος ὀρνέου, *a sort of bird*. And Laurentius therefore himself proceeds to quote passages from various authors in which the τέτραξ is mentioned, and amongst them lines 882-4 of this play. And he observes that Alexander the Myndian, when he speaks of the τέτραξ in the second book of his work on "winged creatures," means not the large τέτραξ, but quite a small bird. For he writes: "The τέτραξ is about the size of a rook, of a brick colour, mottled with dingy spots and large stripes. And it feeds on fruits, and, when it lays an egg, it cackles³." [This must be

¹ Decet tetraonae suae nitor, absolutaque nigritia, in superciliis cocci rubor. Alterum eorum genus vulturum magnitudinem excedit, quorum et colorem reddit. Nec ulla ales, excepto struthiocamelo, maius corpore implens pondus, in tantum aucta, ut in terra quoque immobilisprehendatur. Gignunt eos Alpes et septentrionalis regio. In aviariis saporem perdunt.—x. 29. The translation in inverted commas is from Philemon Holland. This is that Holland who in the reigns of Elizabeth and James I translated Pliny, Livy, Suetonius Tranquillus, and many other Greek and Latin authors; and of whom the lines were written:

Philemon with's translations so doth kill us
That Suetonius cannot be tranquillous.

² Though not a true Alpine species, the capercaillie is still tolerably common in the mountains of Switzerland and North Italy, and in Greece; and breeds in the forests of Acarnania.—Dresser vii. 228.

³ τέτραξ· τὸ μέγεθος ἴσος σπερμολόγου, τὸ χρῶμα κεραμεύς, ῥυπαραῖς στιγμαῖς καὶ

the Greek partridge.] Laurentius still finds his friends silent, and altogether in the dark about the bird ; but he has a surprise in store for them. He will show them the bird itself, for he has got one in a coop. He saw it when he was Caesar's Procurator in Mysia, and remembered that it was mentioned by the delightful Aristophanes. And while he was yet speaking a servant brought in the coop with the τέτραξ inside it. And the bird was bigger than the biggest cock, and in appearance like the Porphyrio ; and from its ears on each side it had wattles hanging, like a cock¹ [alluding apparently to the scarlet patches mentioned above], and it had a harsh voice. And so when they had all admired the beauty of the bird, it was presently served up, cooked ; and its flesh was like the flesh of an ostrich.

There can be no doubt that this great τέτραξ is the magnificent Capercaillie, which after having been exterminated in Scotland has, by the fostering care of the Marquis of Breadalbane, again been planted in Perthshire, and may now be readily seen by the traveller, as I myself have seen it, in the regions between and surrounding Lochs Tay and Tummel.

The capercaillie and black grouse are closely connected, and freely interbreed with each other.

The ἀτταγᾶς is the *European Francolin* (*Francolinus vulgaris*, Gould, 259), a bird somewhat larger than a partridge, and much more splendidly coloured, the throat and breast being a ἀτταγᾶς deep black, save for a bright chestnut collar round the neck ; the back and wings yellowish brown, but every feather mottled with a deeper colour ; whilst the lower part of the body and the tail are spotted or barred with white in a very singular manner.

Its epithet "European" is rather a misnomer, since, though there is no doubt that it "formerly existed in Spain, Sardinia, Sicily, and the Greek Archipelago" (Dresser vii. 125), it does not seem to be found in any part of Europe now ; and is rapidly disappearing even from Asia Minor. Probably it was always more common in Asia Minor, and especially in Lydia, than in Greece ; and that is why the Romans called it *attagen Ionicus*, Horace, Epode ii. 54 ; Pliny x. 68 ; Martial xiii. 61. Its flesh is

μεγάλας γραμμαῖς ποικίλος, καρποφάγος. ὅταν φῶτοκῇ δὲ, τετράζει τῇ φωνῇ.—Athenaeus ix. 58.

¹ ἦν δὲ τὸ μὲν μέγεθος ὑπὲρ ἀλεκτρυόνα τὸν μέγιστον τὸ δὲ εἶδος πορφυρίωνι παραπλήσιος. καὶ ἀπὸ τῶν ὧτων ἐκατέρωθεν εἶχε κρεμάμενα, ὥσπερ οἱ ἀλεκτρυόνες, τὰ κάλλαια.—Id.

very delicate¹, Mr. Gould says, and much esteemed in India. And he adds that, unlike the partridge, it exhibits a preference for moist and humid districts².

The best description of the *ἄτταγῶς* left us by the ancients is that quoted by Athenaeus from Alexander the Myndian³. "It is a little bigger than a partridge, and speckled all over its back; and it is brick-coloured with a yellowish tinge. And it is caught by the hunters by reason of its weight and the shortness of its wings; and it loves to roll in the dust, and is prolific and granivorous."

The "amorous and wily" *πέρδιξ*, which, if not identical with our *Common Partridge* (*Perdix cinerea*, Gould, 262), is not distinguishable from it in any of its habits, is very frequently mentioned by Aristotle and other ancient writers; and the details which they give show that they had acquired an intimate knowledge of the character and habits of the bird. The trait which seems to have impressed them most was its affection for its young, and the artful devices with which it strives to decoy the hunter from their neighbourhood⁴. But instead of placing this trait to its credit, they upbraided it for being so unaccommodating to its pursuers, and declared that it was a *κακόηθες* and *πανοῦργον* bird.

Quails, though not found in great numbers in England, yet in warmer countries arrive in such prodigious flocks⁵ at the seasons of migration that they completely cover whole acres of ground; and are so fatigued with their journey—for the

¹ *ἄτταγῶς* ἥδιστον ἔψευ ἐν ἐπινικίῳ κρέας. Aristophanes in the *Pelargi*; cited by Athenaeus ix. 39. By *ἐπινίκια* he means the banquet given by the winner in the dramatic contest to celebrate his victory.

² Hence in *Wasps* 257 τὸν πηλὸν ὥσπερ ἄτταγῶς τυρβάσεις βαδίζων. On which the Scholiast says ὁ ἄτταγῶς ὀρνέον ἐστὶν εὕρισκόμενον ἐν τοῖς ἔλεσι, καὶ τερπόμενον ἐν τοῖς πηλώδεσι τόποις καὶ τέλμασιν, ἡμεῖς δὲ ἄτταγῆνα (*attagen*) αὐτὸν φαμέν.

³ μικρῷ μὲν μείζων ἐστὶ πέρδικος, ὅλος δὲ κατὰγραφος τὰ περὶ τὸν νῶτον, κεραμεοῦς τὴν χροάν, ὑποπυρρίζων μάλλον. θηρεύεται δ' ὑπὸ τῶν κυνηγῶν διὰ τὸ βάρος καὶ τὴν τῶν πτερῶν βραχύτητα' ἔστι δὲ κοινιστικὸς, πολύτεκνός τε, καὶ σπερμολόγος.—Athenaeus ix. 39.

⁴ See Aristotle ix. 9. 1. 2; Athenaeus ix. 41-3; Aelian iii. 16; Plutarch, *De Solertia Animalium*, xvi. 4; Pliny x. 51, and the quaint lines of Manuel Phile, xii. 25-41.

⁵ Tristram, *Natural History of the Bible*, p. 230; Saunders's *Yarrell* iii. 128; Morris iv. 230; Daniel's *Rural Sports* iii. 139, 140.

bird is shortwinged and, though small, plump and heavy—that at first they lie in heaps, and allow themselves to be taken by hand or trodden under foot. Vast migrations take place every spring and autumn. And the great multitude which, as we read in the Books of Exodus and Numbers, came up and covered the camp of the Israelites in the wilderness, when the Almighty “rained flesh upon them like dust, and feathered fowls like as the sand of the sea” were but acting in accordance with the habits of their kind.

The ὄρνις is our common *Quail* (*Coturnix dactylisonans*¹, Gould, 263). The interesting account which Aristotle gives of these birds (viii. 14. 5) is translated with but slight variations by Pliny x. 33. They were habitually domesticated at Athens, and trained for the fashionable amusement of ὀρνυγοκοπία. See the notes on Peace 788; Birds 1299.

The three birds which remain to be considered under the Order of Rasores are not European, and are therefore not to be found in any work on the “Birds of Europe”; but no ἀλεκτροῶν difficulty arises as to their identification. If, as most Μῆδος naturalists suppose, the jungle fowl of Java is the origin Περσικὸς of our domestic poultry, the latter in all probability, like the Peacock at a subsequent period, reached Europe through Persia. And this would account for the cock being called the Persian or Median bird. Cf. Varro, *De Re Rustica*, iii. 9.

In later times the ostrich was known as the στρουθοκάμηλος (Latin *struthiocamelus*), but that name, as Galen says², was ἄηθες to the ancients, ὀνομάζουσι γὰρ αὐτὰς μεγάλας στρουθούς. στρουθὸς

Thus Aelian (ii. 27) says that ἡ στρουθὸς ἡ μεγάλη has μεγάλη thick shaggy wings, but cannot raise itself from the ground to soar into the air. However it runs with great speed, and uses its wings like sails to help it along. And cf. Xenophon, *Anabasis* i. 5. 2.

Aristotle, in the last chapter of his treatise *De Partibus Animalium*, says that the ostrich, which he calls ὁ στρουθὸς ὁ Λιβυκὸς, is an abnormal creature, for in some things it resembles a bird, and in others a

¹ The epithet *dactylisonans* is derived from the quail's note, which consists of three consecutive chirps, supposed to resemble a dactyl.

² *De Alimentorum Facultatibus* iii. 20. The addition of κάμηλος is intended to show the tall gawky stature of the ostrich. Compare the compound καμηλοπάρδαλις for the *giraffe*, and the expression κάμηλον ἄμυνον in line 1559 of this comedy.

quadruped. To distinguish it from the quadruped, it has wings; but to distinguish it from the bird, it cannot fly; and so on.

The *Peacock* (ταῶς, *Pavo cristatus*) appears to have been originally a native of India¹; from those regions the ships of King
 ταῶς Solomon fetched, some think, their ivory, and apes, and peacocks; and in those regions peacocks are still found by English sportsmen in quite astonishing abundance. "Whole woods," says Captain Williamson in his great work on Oriental Field Sports (Plate 26, Peacock-shooting), "were covered with their beautiful plumage, to which a rising sun imparted additional brilliancy. And I speak within bounds when I assert that there could not be less than twelve or fifteen hundred pea-fowls of various sizes within sight of the spot where I stood for near an hour."

From India they seem to have been introduced into Central Asia²; and thence they were probably brought to Athens after the Persian, but before the Peloponnesian, War.

From the manner in which they are always mentioned by Aristophanes it is plain that in his time they were the greatest possible rarity. And with this all accounts agree. "For a long time," says Aelian v. 21, "they were very scarce; and at Athens were exhibited every new moon to persons who paid to see them. A pair of pea-fowl were valued at 1,000 drachmas." Athenaeus (ix. 58) cites several passages to show the extreme rarity of the bird.

But in the following century—and especially, we may suppose, after the Asiatic conquests of Alexander—they became more plentiful, and Antiphanes (cited by Athenaeus, *ubi supra*) says of them :

Once we thought a brace of peacocks was a goodly sight and rare;

Now they come like quails amongst us; now we see them everywhere.

And thenceforward they were extremely common in both Greece and Italy.

¹ Aelian v. 21; xi. 33; xiii. 18; xvi. 2.

² St. Gregory Nazianzen (Orat. xxviii. 24) calls the Peacock *ὁ ἀλαζὼν ὄρνις καὶ Μηδικός*.

Order IV. GRALLATORES (Walkers on Stilts, Waders).

γέρανος.	τροχίλος.
έρωδιδς.	φαληρίς.
πελαργός.	πορφυρίων.
φοινικόπτερος.	πορφυρίς.
χαραδριδς.	κρέξ.
ιβις.	όρτυγομήτρα.

The graceful and elegant γέρανος, our *Crane* (*Grus cinerea*, Gould, 270), has always impressed mankind rather by its remarkable migrations than by any other characteristic. Many legends γέρανος gathered around these great migrating birds, as that at the southern end of their journey, in Ethiopian regions, they settled among, and fought with, a little race of Pygmies. And again, that as they voyaged through the windy sky, they steadied themselves with stones, which they had swallowed by way of ballast.

Aristotle several times mentions the migrations of the crane.

“Some animals,” he says, “change their quarters, migrating after the autumnal equinox from Pontus and the cold regions, fleeing the approaching winter; and after the vernal equinox from the warm regions to the cold, dreading the great heat; and some migrate but a short distance, but others from the ends of the world, so to say: and this is the case with the cranes who migrate from the Scythian plains to the marshes beyond Egypt, whence the Nile issues. And this is the district about which the Pygmies dwell. For the story about the Pygmies is not a myth, but in very truth there is a Lilliputian race, men and horses too, who dwell in caves¹.”

And again:—

“The cranes, as already mentioned, migrate from one end of the world

¹ τὰ μὲν ἐκ τῶν ἐγγύς τόπων ποιούμενα τὰς μεταβολὰς, τὰ δὲ καὶ ἐκ τῶν ἐσχάτων ὡς εἰπεῖν. οἶον αἱ γέρανοι ποιοῦσι· μεταβάλλουσι γὰρ ἐκ τῶν Σκυθικῶν πεδίων εἰς τὰ ἔλη τὰ ἄνω τῆς Αἰγύπτου, ὅθεν ὁ Νεῖλος ρεῖ. “Εστί δὲ ὁ τόπος οὗτος, περὶ ὃν οἱ Πυγμαῖοι κατοικοῦσιν· οὐ γάρ ἐστι τοῦτο μῦθος, ἀλλ’ ἔστι κατὰ τὴν ἀλήθειαν γένος μικρὸν, ὥσπερ λέγεται, καὶ αὐτοὶ καὶ οἱ ἵπποι, τραυλοδύται δ’ εἰσὶ τὸν βίον.—viii. 14, 1, 2. About the Cranes and Pygmies see also the simile at the commencement of the third *Iliad*; Juvenal xiii. 167–70; Pliny x. 30. The existence of these Pygmies, long denied by sceptics and superior persons, is now placed beyond a doubt by the discoveries of H. M. Stanley and others. Some of them have recently been brought to England.

to the other. But the story about the stone is a fiction ; for it is said that they carry a stone as ballast, which, when they throw it up, is useful for the testing of gold¹."

And in Book IX. chap. 11 he describes the sagacity with which they conduct their migrations. The account in Dionysius, de Avibus, ii. 17, is a mere paraphrase of this ; but the writer affirms, as does the Scholiast on line 1137 of this play, that they do carry stones, not indeed as ballast, but in order to ascertain, by dropping them, whether they are passing over land or sea.

All writers notice the *κλαγγή* of the cranes ; which modern naturalists describe as a clear, loud, trumpet-like note, heard before the birds are seen. Aelian (i. 44) says it is a sign of rain.

Aristotle recognizes three kinds of herons, *έρωδιοί* ; one of a cinereous colour, the type of which is the *Common Heron* (*Ardea cinerea*. *έρωδις* Gould, 273) ; another white, which is the Egret, the *Great Egret* (*Ardea alba*, Gould, 276), and the *Little Egret* (*Ardea Garzetta*, Gould, 277) ; and the third, starred or spotted, which is the *Bittern* (*Botaurus stellaris*, Gould, 280).

In his eighth Book he says² : "Some birds dwell about marshes and rivers, as the heron and the white-heron ; the latter is smaller than the former, and has a broad, long bill." It is obvious that in this passage the *λευκερωδις* cannot be the Great Egret, which is the largest of all the herons. The description seems to apply to the *Spoonbill*, to which Linnaeus accordingly gave the name of *Leucorodius* (*Platalea leucorodia*, Gould, 286).

In the ninth Book Aristotle mentions all three kinds³. "Of herons there be three sorts, the cinereous, the white, and that called the starred (*ἀστερίας*)."

And again, more fully⁴. "The cinereous heron is a resourceful bird,

¹ τὸ δὲ περὶ τοῦ λίθου ψεῦδός ἐστιν· λέγεται γὰρ ὡς ἔχουσιν, ἔρμα, λίθον δὲ γίνεται χρήσιμος πρὸς τὰς τοῦ χρυσοῦ βασίλους, ὅταν ἀνερέσωσιν.—viii. 14. 5. See also Aelian ii. 1 ; iii. 13, 14 ; Phile xi.

² περὶ τὰς λίμνας ἔνιοι καὶ τοὺς ποταμοὺς, οἷον ἐρωδιὸς καὶ ὁ λευκερωδιὸς· ἔστι δὲ οὗτος τὸ μέγεθος ἐκείνου ἐλάττων, καὶ ἔχει τὸ ῥύγχος πλατὺ καὶ μακρόν.—viii. 5. 6. The *λευκερωδις* must not be confounded with the *λευκὸς ἐρωδιός*.

³ τῶν ἐρωδιῶν ἔστι τρία γένη, ὃ τε πέλλος (cinereous), καὶ ὁ λευκός, καὶ ὁ ἀστερίας καλούμενος.—ix. 2. 8. Pliny (x. 79) merely appropriates, without translating, this passage, "*Ardeolarum tria genera : leucon, asterias, pellos*."

⁴ τῶν ἐρωδιῶν ὁ μὲν πέλλος εὐμήχανος καὶ δειπνοφόρος καὶ ἔπαγρος· ἐργάζεται δὲ

clever at catching, and carrying off its prey. It works by day. Its colour however is poor, and its stomach always relaxed. Of the two other kinds (for there be three species) the white heron is beautifully coloured, and builds its nest and lays its eggs very neatly in trees; and it inhabits swamps and marshes, and flats and meadows. And the *ἀστερίας*, which is nicknamed the "Sluggard," is fabled to have sprung of old time from slaves; and, in accordance with its nickname, it is the most sluggish of all the herons."

This is a very accurate description, so far as it goes, of the herons mentioned above. The observation that the common heron works by day is no doubt intended to contrast that bird with the bittern, which does not begin to bestir itself until the dusk of the evening¹. The beautiful snow-white plumage of the egret is familiar to everybody. And the bittern, the only heron to which the epithet *ἀστερίας* could be applied, is also by far the most sluggish of these birds, flying heavily like an owl, and, even when flushed, immediately dropping again into its cover. "They will allow themselves to be almost trodden upon," says Mr. Morris, "before they attempt to escape. They do not fly far at a time, if disturbed, and then at a dull and flagging pace."

Dionysius (ii. 8) had observed the fact that the herons do not dive after their prey like other waterbirds; but stand and fish in shallows, taking care to stay in such a position that their shadows do not fall upon the water. He notices too that some have plumes, and some have not; that though they spend their time in the water, they always build their nests on the dry

τὴν ἡμέραν· τὴν μέντοι χροάν ἔχει φαύλην, καὶ τὴν κοιλίαν ἀεὶ ὑγρὰν. τῶν δὲ λοιπῶν δύο (τρία γὰρ γένη ἐστὶν αὐτῶν) ὁ μὲν λευκὸς τὴν τε χροάν ἔχει καλὴν, καὶ νεοττεύει καὶ τίκτει καλῶς ἐπὶ τῶν δένδρων. νέμεται δ' ἔλη καὶ λίμνας καὶ πεδία καὶ λειμῶνας. ὁ δ' ἀστερίας, ὁ ἐπικαλούμενος ὄκνος, μυθολογεῖται μὲν γενέσθαι ἐκ δούλων τὸ ἀρχαῖον· ἐστὶ δὲ κατὰ τὴν ἐπωνυμίαν τούτων ἀργότατος.—ix. 17. 1.

¹ The *ἑρωδιὸς* which Pallas Athene, in the tenth Iliad, sent as a favourable sign to Diomed and Odysseus, as they started beside the River Simois on their midnight expedition to the Trojan camp, was no doubt intended to be a bittern. They did not see it, the night was too dark for that; but they heard it booming on their right. The Scholiast asks, Why did she send a heron? Why not a *γλαῦξ*, her own special bird? And he returns answer to himself, Because the heron loves to dwell in marshy and swampy places.

And to rightward did Pallas Athene send, to their path full nigh,

A heron beside them flying: they saw it not with the eye

Through the mirk of the black dark night; howbeit they heard its cry.—WAY.

land ; and that they are protected by sailors because they are believed to give warning of approaching gales.

The name πελαργός, by which the Greeks denoted the stork, is said to mean the black and white bird (πέλλος, ἀργός), a name appropriate enough whether applied to the *White Stork* (*Ciconia alba*, Gould, 283), which is everywhere pure white, except the lower part of its wings which are of a glossy black ; or to the *Black Stork* (*Ciconia nigra*, Gould, 284), which is everywhere glossy black with various metallic reflections, except the lower part of its body, which is pure white.

The characteristic for which the stork has been mostly noted both in ancient and in modern days is the reciprocal affection exhibited between the parent birds and their young.

“Now about the storks,” says Aristotle¹, “it is a very widespread belief that the old are in their turn fed and maintained by the young.”

The same account is given by Aelian, Plutarch, Pliny, Phile, and many others.

Many modern anecdotes relating to the family affection of the storks will be found in Buffon xviii. 277, and Bishop Stanley's History of Birds.

The *Common Flamingo* (*Phoenicopterus ruber*, Gould, 287), though not unknown, is a very rare bird in Greece. Heliodorus φοινικόπτερος (vi. 3) calls it Νειλῶος φοινικόπτερος, and it is nowhere so common as in North-east Africa. In Dresser's Birds vi. 347, Mr. Salvin speaks of the magnificent spectacle in Tunis of a thousand or more of these beautiful birds rising from the water at one time, the whole mass from the colour of their expanded wings looking like an animated rosy cloud. And a similar description is quoted by Mr.

¹ περὶ μὲν οὖν τῶν πελαργῶν, ὅτι ἀντεκτρέφονται, θρυλεῖται παρὰ πολλοῖς.—ix. 14. 1. τρέφειν μὲν τοὺς πατέρας πελαργοὶ γεγηρακότας καὶ ἐθέλουσι, καὶ ἐμελέτησαν.—Aelian iii. 23. οἱ γὰρ πελαργοὶ τρέφουσι τοὺς πατέρας.—Plutarch, de Solertia Animalium, chap. 4. “Storks keep one nest stil from yeare to yeare, and never change ; and of this kind nature they are that the yong will keep and feed their parents when they be old, as they themselves were by them nourished in the beginning.”—Pliny x. 32 (Holland's translation).

ἀλλ' οἱ πελαργοὶ τοὺς ἑαυτῶν φιλάτους
ἐν ἀφθόνοις τρέφουσι ταῖς χορηγίαις.
οἱ φίλτατοι δὲ τοὺς γονεῖς μετὰ χρόνον
ἀντιτρέφουσιν αἰθῆς, ὡς εὐεργέτας.—Phile vii.

Dresser in the same page from Mr. C. A. Wright. And in Mr. Barham Zincke's *Egypt*, p. 439, there is a description, to much the same effect, of several flocks of flamingoes which he saw flying along the banks of the Nile.

By the Romans, after they had possessed themselves of Tunis and Egypt, the flamingo was domesticated, and kept for the table. A *phoenicopterus ingens* is mentioned by Juvenal xi. 139, together with hare, venison, pheasants, and other dainties, as a dish with which an accomplished carver would naturally have been instructed to deal. Indeed the flamingo is more frequently mentioned by Latin than by Greek writers.

Martial (iii. 58), describing to his friend Bassus the various domesticated beasts and birds to be found on a farm at Baiae, enumerates amongst other things the peacock, goose, and flamingo :

vagatur omnis turba sordidae cortis,
argutus anser, gemmeique pavones,
nomenque debet quae rubentibus pennis.

And in another epigram he writes this inscription for a flamingo's utterance :

Dat mihi penna rubens nomen; sed lingua gulosis
Nostra sapit; quid si garrula lingua foret?—xiii. 71.

For "Apicius, the most riotous glutton and belly god of his time, taught men first that the tongue of *Phoenicopterus* was a most sweet and delicate piece of meat," Pliny x. 68 (Holland's translation), Cf. Suetonius, Vitellius, chap. 13.

Linnaeus identifies the *χαδριὸς* with our Plover; and *Charadriidae* is the recognized scientific name of the Plover family.

Aristotle says that it gets its food by the sea (viii. 5. 7); *χαδριὸς* and that ¹ it makes its dwelling in torrent beds, and clefts, and rocks; that its colour and voice are insignificant; and that it comes out at night, and disappears in the daytime. Aristophanes in the present play classes it with the river-birds.

Those who are not content with merely identifying the *χαδριὸς* with

¹ τὰς δ' οἰκίσσεις οἱ μὲν περὶ τὰς χαράδρας καὶ χηραμὸνς ποιοῦνται καὶ πέτρας, οἷον ὁ καλούμενος χαδριός· ἔστι δ' ὁ χαδριὸς καὶ τὴν χροάν καὶ τὴν φωνὴν φαῦλος φαίνεται δὲ νύκτωρ, ἡμέρας δ' ἀποδιδράσκει.—ix. 12. 1. It indeed derives its name from its habit of haunting *χαράδρας*. Plato's expression *χαδριοῦ βίος* (*Gorgias*, chap. 48, 494 B) refers to the bird's way of drinking a quantity of water, and then ejecting it again:

the plover, but would also ascertain with what particular kind of plover the name was specially associated by the Greeks, are really essaying a vain task. For the progress of Ornithology involves the perpetual subdivision of one large class into several smaller ones; and the old naturalists, thinking only of the one large class, would attribute to it sometimes properties belonging only to one, and sometimes properties belonging only to another, of the smaller classes into which it is now divided.

Buffon and others consider the *χαραδριὸς* to be the Ringed Plover, sometimes called the *Ring Dottrell* (*Charadrius hiaticula*, Gould, 296): which no doubt answers very well to much that is said of the *χαραδριὸς*. Gesner and others would identify it with the Norfolk Plover, otherwise the *Thick-kneed Bustard* (*Oedicnemus crepitans*, Gould, 288), for which there seems less reason. But the *χαραδριὸς* mentioned in the passages to which I am about to refer can be nothing but the *Golden Plover* (*Charadrius pluvialis*, Gould, 294).

The *χαραδριὸς*, says Aelian, “has this gift which is by no means to be despised. If a man sick of the jaundice look keenly at the bird, and the bird return the gaze unflinchingly, as though they were mutually angry, the man will be cured of the disease.”—xvii. 13.

Plutarch gives a similar account. “People who have the jaundice,” he says, “are cured by gazing at a *χαραδριὸς*. For the bird is of such a nature and temperament that it draws out and attracts the disease, welling out like a stream through the eyesight. Wherefore the *χαραδριὸς* does not look at, or endure, jaundiced persons: but shuts its eyes, and turns away; not from any unwillingness to cure them, but because it is hurt, as if by a blow.”—*Quaest. Sympos.* v. 7. 2 (8). The same story is repeated by Suidas, and the Scholiasts on Plato and Aristophanes, who add that as the cure was effected by merely looking at the bird, dealers kept the *χαραδριὸς* out of sight; and quote a line of Hipponax which, as amended by Ruhnken on Timaeus s.v. *χαραδριὸς*, runs *Καὶ μὴν καλύπτεις. μὲν χαραδριὸν περνᾷς*; Now Pliny calls the *χαραδριὸς* itself by the name of *ἰκτερός* (that is, *jaundice*); for there is not a shadow of reason to suppose that he is speaking of any other bird. And he says (I quote from Holland’s translation):

“A bird¹ there is, called in Greeke *Icterus*, of the yellow colour which the

¹ *Avis icterus vocatur a colore quae, si spectetur, sanari id malum tradunt, et aevum mori.*—Pliny xxx. 28. *Ἰκτερός τις ὄρνις ἀπὸ τῆς χροῦς διομάζεται, ὅν εἰ τῷ*

feathers carry, which if one that hath the jaundise do but looke upon, he or she shall be presently cured thereof, but the poore bird is sure to die for it."

Now this can only be the *Golden Plover*: and indeed the whole legend about the cure of the jaundice in all probability arose from the resemblance which the bird's colour was supposed to bear to the complexion of a person suffering from that disease.

On the other hand the artful little device attributed to the *χαραδριὸς* in line 266 of this play, though more or less common to other plovers and indeed to various birds is, by us at least, especially attributed to the green Plover, or *Lapwing* (*Vanellus cristatus*, Gould, 291).

While therefore we can safely assert that *χαραδριὸς* is properly translated by *Plover*, we cannot go further and identify it with any particular kind of Plover.

The *glossy Ibis* (*Ibis falcinellus*, Gould, 301), though an occasional visitor to most European countries, including our own, and consequently finding a place not only amongst the Birds *ἰβίς* of Europe, but even amongst the Birds of Great Britain, is more especially an Egyptian bird, and therefore the Scholiast on line 1296 of this play, explaining why the nickname *ἰβίς* should have been given to Lycurgus, says ἡ ὡς Αἰγυπτίῳ ἡ ὡς μακροσκελεῖ.

There were two birds¹ of this name in Egypt, the white Ibis, and the black Ibis. The former is the sacred Ibis: the latter the glossy Ibis, which in England, where it was formerly more common than it is now, obtained the title of the *Black Curlew*. The epithet *Black* however very inadequately expresses the splendid colouring of the glossy Ibis.

The name *τροχίλος* signifies merely a *Runner*; and it seems not improbable that it was applied indiscriminately to all "those busy active flocks of little birds" comprising *τροχίλος* plovers, sandpipers, dunlins, curlews, and the like which are so often seen running with almost incredible celerity beside the waves, in search of shrimps, sea-worms, and small shellfish. See the description given by Bishop Stanley, chapter xv.

The name is found first in Hdt. (ii. 68)², where it is applied to the little bird of the Nile which flies into the crocodile's mouth and picks out *πάθει τούτῳ τις ἀνὴρ ἐχόμενος ἴδοι, φεύξεται πᾶσαν αὐτίκα τὴν νόσον*.—Dionysius, de Avibus, i. 17.

¹ Hdt. ii. 75, 76; Aristotle ix. 19. 6.

² See also Aristotle ix. 7. 3; Aelian iii. 11; viii. 25; xii. 15.

the leeches and insects which infest it. And this bird is known to be the Zic-zac or *Spur-winged Plover* (Pluvianus spinosus, Gould, 293), or its congener, the *Black-headed Plover* (Pluvianus Aegyptus). See Dresser vii. 522, 542.

This, of course, is not the European τροχίλος, but the application of the name to the Egyptian plover clearly indicates the class of birds which the Greeks would employ it to describe. And this is still more conclusively shown by the description of the τροχίλος in the Paraphrase of Dionysius.

τροχιλοι, it is there said¹, “are of the number of amphibious birds, and run along the beach with such celerity that their running is more speedy than flying; and it is from this that they derive their name. Large fish they do not attempt to assail; small crustacea, and whatever else the waves throw up on the beach, are enough for them. And the male birds feed by themselves, and likewise the females by themselves.”

The last sentence contains a very natural misapprehension. The division is one of *age*, not of *sex*. The old birds go together, and the young birds go together.

This peculiarity is specially marked in the case of the *Dunlin* or *Purre* (*Tringa variabilis*, Gould, 329). Speaking of the Dunlin, Morris (vi. 57) says: “It is worthy of observation that the old and young birds are hardly ever known to migrate in mixed groups, but always keep each to themselves.” And Dresser (viii. 27): “When the young are able to take care of themselves they flock together; and during passage one often sees flocks composed almost entirely of young birds.”

Of the whole genus (*Tringa*) Mr. Dresser observes (viii. 9): “They frequent muddy and damp localities both inland and on the sea-coast, some species being especially partial to the latter. They walk and run with ease, some being very nimble on foot; and one may often see them following the receding waves, picking up food, and running back to avoid the water as it returns. Almost all the species wade in search of food, and are able, in case of need, to swim. They associate in large flocks

¹ καὶ οἱ τροχιλοι δὲ τῶν ἀμφιβίων ὀρνέων εἰσὶ, καὶ πρὸς τοῖς αἰγιαλοῖς τρέχουσιν οὕτω πολλάκις ὥς ὀξύτερον αὐτῶν τῆς πτήσεως εἶναι τὸν δρόμον· ἔχουσι γὰρ καὶ τὴν προσηγορίαν ἐντεῦθεν. τοῖς μεγάλοις δ' οὐκ ἐπιχειροῦσιν ἰχθύσιν, ἀλλ' ἀπόχρη θήρα καρκινάδος αὐτοῖς, ἢ συλλαβεῖν ἄλλο τι τῶν ὅποσα πρὸς τοὺς αἰγιαλοὺς ἐκφέρει τὰ κύματα. νέμονται δ' οἱ ἄρσενες μετ' ἀλλήλων, καὶ χωρὶς πάλιν αἱ θήλειαι.—ii. 3.

both with other species and with other individuals of their own species. They feed on insects, worms, minute shellfish, &c., and collect their food either on the shores of lakes and rivers or on the sea-coast."

They are very plentiful about the great lakes of Boeotia; and we may remember that, in the time of Aristophanes, *τροχιλοι* formed an important portion of the produce sent by Boeotia to the Athenian market, Ach. 876; Peace 1004.

So much for the genus; of the Dunlin in particular Mr. Dresser observes (viii. 26): "The Dunlin frequents the muddy shores of estuaries near the coast; sometimes the shores of inland waters, morasses, &c., but always such places as are entirely open and free from trees or bushes, and especially where the soil is muddy and not sandy. I have often seen them feeding close to the edge of the water, following the wave as it recedes, and running swiftly out of the way as it again advances; but a large expanse of mudflat appears to be their most congenial haunt. They feed on small crustaceans, marine worms, and insects of various kinds." To the same effect Morris vi. 58, and indeed all ornithological writers.

Another circumstance may be mentioned—that, besides the separate flocks of old and young birds, there are said to be two races of Dunlin, of different sizes, which keep in separate flocks (Saunders's Yarrell iii. 379).

It may be added that they are considered very good for the table.

Moreover whilst the Plover proper has a comparatively short stumpy bill, the Dunlin has a remarkably long one, so justifying the exclamation which the travellers make on its first appearance in this play, "Ἀπολλὼν ἀποτρόπαιε τοῦ χασμήματος. For of course the longer the bill the wider the gape.

While therefore it is probable that the name *τροχιλος* was applied indiscriminately to all birds of this sort—πολλὰ γὰρ τῶν *τροχιλων* γένη, Aelian xii. 15—yet the Dunlin seems well qualified to be considered a typical *τροχιλος*.

And if the Dunlin is really the *τροχιλος*, it is a curious coincidence, having regard to the part which the *τροχιλος* takes in this play, that from its habit of dancing attendance on the larger Plovers, it goes in some parts of the country by the name of the Plover's page (Saunders's Yarrell iii. 381; Morris vi. 56).

The *φαληρίς* or *φαλαρίς*, our *Coot* (*Fulica atra*, Gould, 338), was by the

ancients commonly, and not unnaturally, reckoned among the ducks.

Athenaeus¹ says that it has a narrow beak (that is, for φαληρίς a duck), and is rounder in form; also that it is ash-coloured below and somewhat blacker above. Aristotle (viii. 5. 8) includes it in his list of web-footed birds, τῶν στεγανοπόδων; but this is an error; it is really what is called *lobe-footed*, that is to say, its toes are “edged with broad scalloped membranes.” It was domesticated, Varro tells us, by the Romans (De Re Rustica iii. 11).

The Πορφυρίων, still called by the same name *Porphyrio* (Porphyrio hyacinthinus, Gould, 340), is a member of the Rail family.

Πορφυρίων It was formerly reckoned among the Gallinules, but there are several slightly different varieties of the bird; and the Porphyrians are now made into a distinct species by themselves. Its plumage is one mass of purple, or rather deep blue varying from turquoise to indigo. Its unfeathered parts—the bill, legs, and feet—are all red; the bill sealing-wax red, the legs and feet fleshy red. “Rostra iis et praelonga crura rubent,” says Pliny, quite accurately, x. 63. Its name is of course derived from its purple plumage (Aelian iii. 42), but it happens to be the same as that of the mightiest of the giants, *minaci Porphyrio statu*; a coincidence on which Peisthetaerus plays in lines 1249–52 of this comedy, and which is also the subject of an epigram of Martial². In modern times the earlier observers mentioned it as still found in Greece, but it has not been noticed there by more recent ornithologists. It is, however, tolerably plentiful in many parts of the Mediterranean littoral, European as well as African.

The fullest description of the bird is that quoted by Athenaeus from Aristotle³. “Aristotle says that the porphyrio is not web-footed and is

¹ ἡ δὲ φαληρίς, καὶ αὕτη στενὸν ἔχουσα τὸ ῥύγχος, στρογγυλοτέρα τὴν ὄψιν οὖσα, ἐντεφρος τὴν γαστέρα, μικρῶ μελαντέρα τὸν νῶτον.—ix. 52.

² Nomen habet magni volucris tam parva gigantis (xiii. 78); a line which, detached from its context, might be rendered

What diverse meanings hath the selfsame word;
So great a giant, and so small a bird.

³ Ἀριστοτέλης τε σχιδανόποδά φησιν αὐτὸν εἶναι, ἔχειν τε χρῶμα κνάνεον, σκέλη μακρὰ, ῥύγχος ἡργμένον ἐκ τῆς κεφαλῆς φουινκῶν, μέγεθος ἀλεκτρύνος, στόμαχον δ' ἔχει λεπτόν διὰ τῶν λαμβανομένων εἰς τὸν πόδα ταμιεύεται μικρὰς τὰς ψαμίδας, κάπτων δὲ πίνει. [πενταδάκτυλός τε ὢν, τὸν μέσον ἔχει μέγιστον].—ix. 40. The words in brackets are undoubtedly spurious. See Schneider on Aelian iii. 42; Schweig-

of purple plumage, and has long legs ; and that its bill, commencing from its very head is bright red ; and that it is of the size of a domestic cock ; and has a narrow gullet ; on which account it divides its food into little bits and drinks by mouthfuls." The expression *commencing from its very head* does not mean merely, as Casaubon explains it, "non extremum tantum illi rostrum puniceum est, sed totum omnino." It refers to the fact that, like the coot and some other birds, the porphyrio has a *frontal plate*, and that this frontal plate, as well as the bill itself, is sealing-wax red : so that the bill appears to commence far up in the head.

We are told by Athenaeus (ix. 40) that Callimachus, in his book upon Birds, distinguished the πορφύρις from the πορφυρίων. But the only distinction is that the latter is the male, and the πορφύρις former the female bird. These are the regular terminations to distinguish the sexes, like ἀμπελίων, ἀμπελὶς, and χλωρίων, χλωρίς.

The κρεῖξ is our *Corncrake* or *Landrail* (*Gallinula crex*, Gould, 341), and if our name *crake* is not itself derived from κρεῖξ, both names have been formed to imitate its harsh grating call "crak, κρεῖξ crak ; crak, crak." "Its cry, resembling the syllables *crek, crek, crek*, may be heard at all times of the day, but more especially early in the morning, and late in the evening."—Dresser vii. 295. "The well-known note of the corncrake, *crake, crake* ; *crake, crake* is begun to be heard when summer is at last fully established."—Morris vi. 70. It is a very singular fact that (in countries where quails abound at certain seasons), so soon as the note of the corncrake is heard in the long grass, the quails at once make their appearance. And we cannot wonder therefore that both in ancient and in modern times it has been ὀρνυγομήτρα popularly imagined to be the companion or guide of the quails. Hence the Greeks called it ὀρνυγομήτρα¹ ; hence it is called in

haeuser ad loc. The latter refers to Aristotle's statement, *De Partibus Animalium* iv. 12 ad fin. τετραδάκτυλοί εἰσι πάντες οἱ ὄρνιθες. As to κάπων πίνει, cf. Aristotle viii. 8, 1 ; Pliny x. 63.

¹ Aristotle viii. 14. 5, 6. Aristotle's account is copied by Pliny x. 33. And Holland's translation of the latter passage will serve also as a translation of the former. "As touching Quails, therefore, they alwaies come before the Cranes depart. A little bird it is, and while she is among us here, mounteth not aloft in the aire, but rather flieth below neere the ground. The manner of their flying is like the former [i.e. Swans and Geese] in troupes. When the south wind blowes, they never flie ; for why ? it is a moist heavy and cloggie wind, and that

Italy, *re di quaglie* ; in France, *roi des cailles* ; in Germany, *Wachtelkönig* ; in Spain, *guion de las codornices* ; and with ourselves, *King of the Quails*.

"In Meadows, from the time the Grass is grown until cut, there issues from the thickest part of the Herbage a Sound, expressing the word *crek, crek, crek*, and which is a noise much like that made by stripping forcibly the teeth of a large Comb under the fingers ; as we approach, the Sound retires, and is heard fifty paces off ; it is the *Land Rail* that emits this Cry, and begins to be heard about the second week in *May*, at the same time with the *Quails*, which it seems ever to accompany, and from being less common and larger, has been deemed their Leader, and therefore called the *King of the Quails*."—Daniel's *Rural Sports*, iii. 134.

Order V. NATATORES (Swimmers).

χῆν.	κολυμβίς.
κύκνος.	πελεκᾶς.
χηναλώπηξ.	πελεκῖνος.
πηνέλοψ.	καταράκτης.
ἰήττα.	ἐλασᾶς.
βασκᾶς.	λάρος.

By far the most common geese observed in the Hellenic regions are those with which we also are most familiar in England, viz.
 χῆν the large *Grey Lag Goose* (*Anser palustris*, Gould, 347)
 from which our domestic goose is supposed to be derived ;
 and the somewhat smaller, and very gregarious *Bean Goose* (*Anser segetum*, Gould, 348). The mighty flock of geese which Homer describes (*Iliad* ii. 459–63) must have been composed of the latter species. The Achaeans, it is said, pour forth to the battle-muster,

as the myriad tribes of the flying fowl of the air,
 The armies of geese, of the cranes, of the long-necked swans snow-fair,

they know well ynough. And yet they willingly chuse a gale whensoever they flie, by reason that their bodies are too weightie (in comparison of their wings) to beare them up ; and besides, their strength is but small. Commonly, therefore, they chuse a Northerne wind to flie with ; and they have one mighty great Quaile called *Ortygometra*, to lead the way and conduct them as their captain." A "mighty great Quaile" is Philemon's own guess, and a mighty bad one ; though he may have been misled by Hesychius, ὀρτυγομήτρα· ὄρνυξ ὑπερμεγέθης. Pliny does not go on to explain the word, but Aristotle does : ἡ δὲ ὀρτυγομήτρα παραπλήσιος τὴν μορφήν τοῖς λιμναίοις ἐστί.

fly hither and thither over an Asian mead, around the streams of Cayster glorying in their wings,

As with clangour and clashing they settle; the whole mead ringeth again.—WAY.

Their manner of flight is well described by Pliny x. 32.

Tame geese are twice mentioned in the *Odyssey*: each time as representing the suitors, while Odysseus is represented by the eagle which kills them. In xv. 160–5 it is an *omen*. An eagle is seen carrying off a tame goose from the courtyard, *χῆνα ἡμερον ἐξ αἰλῆς*, and Helen at once interprets it of the near return of Odysseus, and the vengeance which he will wreak upon the suitors. In xix. 535–58 it is a *dream*, which Penelope asks the stranger to interpret, not knowing that she is speaking to Odysseus himself.

I have twenty geese, and they come to the water-trough to feed
On the wheat that I cast them.

But she dreamed that a mighty eagle came and killed them all and soared away to the sky.

And I wept and I shrieked in my dream for sorrow and sore dismay.
And around me thronging came the fair-tressed daughters of Greece,
At my piteous lamenting because that the eagle had slain my geese.

But the eagle returned, and speaking with a man's voice declared that he was Odysseus, and the geese the suitors. And with that she awoke.

And I looked, and lo, the geese in the courtyard full in view
Pecking their wheat at the trough, as before they were wont to do.—WAY.

Aristotle mentions two sorts of geese, *ὁ χῆν* and *ὁ μικρὸς χῆν ὁ ἀγελαῖος* (viii. 5. 8). And a little later, the *χῆν ὁ μικρὸς* is included in a list of the gregarious birds (viii. 14. 6). That the *χῆν* is, or includes, the grey lag goose is certain, but whether the bean goose is also included under that name, or is the *χῆν ὁ μικρὸς*, is extremely uncertain. On the one hand, it is strange that a goose, which is only a trifle less than the largest, should be called the “little” one. On the other hand, there is no smaller goose which could be called the “gregarious” goose in contradistinction to this. However this is a matter about which we need not trouble ourselves.

The Greeks do not seem to have distinguished between the *Cygnus olor*, the *Mute Swan* (*Cygnus mansuetus*, Gould, *κύκνος* 354), of which kind are our domesticated swans, and the Wild Swan, or *Whooper* (*Cygnus ferus*, Gould, 355). Nor is this surprising ;

for there is little or no external difference between the two species, except as regards their bills, and except that the Whooper is the smaller bird.

Nothing is more strange in ancient ornithology than the great value which the Greeks set upon the melody of the swan, and especially of the dying swan. They regarded the nightingale, the swan, and the swallow as a musical trio of incomparable excellence. Their poets are never tired of celebrating the holy minstrelsy of the swans who loved to chant the praises of Phoebus, as they sat on the mounds by the side of the swirling river¹; and who were, to Callimachus, Μουσάων ὄρνιθες, ἀοιδότατοι πετεηνῶν (Hymn. in Del. 252). Even Aristotle (ix. 13. 2) says that they are musical birds, and are especially given to sing when they are about to die. But Alexander the Myndian², who was no mean naturalist, declared that he had been at the death of many swans, and never heard them sing. And Pliny observes that people tell of the mournful song of the dying swan; but that, after sundry experiments, he thinks there is no truth in the story. And in Epistle 114 of St. Gregory Nazianzen the swans, rallied by the swallows for keeping their musical powers to themselves, reply with a proverbial saying, τότε ἄσσονται κύκνοι, ὅταν κολοιοὶ σιωπήσωσιν. In the same Epistle the writer seems to fall in with the opinion of those who attribute the swan's music to the whistling of the breeze through its wings. "Our music will be heard," say the swans, ὅταν ἀνῶμεν τῷ Ζεφύρῳ τὰς πτέρυγας, ἐμπνέειν ἡδὺ τι καὶ ἐναρμόνιον. And the same notion is found in one of his poems (ii. 7, lines 309, 310), and in the passage to be presently quoted from his twenty-eighth Oration. And possibly this is the meaning of the words ὑπὸ πτερύγων just cited in a footnote from the Homeric Hymns, and of the πτεροῖς κρέκοντες in line 772 of this play.

"Much has been said in ancient times," observes Bewick, "of the singing of the Swan, and many beautiful and poetical descriptions have been given of its dying song. 'No fiction of natural history, no fable of antiquity, was ever more celebrated, oftener repeated, or better received: it occupied the soft and lively imagination of the Greeks; poets, orators, and even philosophers, adopted it as a truth too pleasing to be doubted.' The truth however is very different from such amiable and affecting fables;

¹ Φοῖβε, σὲ μὲν καὶ κύκνος ὑπὸ πτερύγων λίγ' αἰδεῖ,
ὄχθη ἐπιθρώσκων ποταμὸν πᾶρα δινήεντα,
Πηνειόν.—Shorter Homeric Hymn to Apollo, 1. Compare Birds 774.

² Athenaeus ix. 49. Olorum morte narratur flebilis cantus; falso, ut arbitror aliquot experimentis.—x. 32.

for the voice of the Swan, singly, is shrill, piercing, and harsh, not unlike the sound of a clarionet when blown by a novice in music. It is, however, asserted by those who have heard the united and varied voices of a numerous assemblage of them, that they produce a more harmonious effect, particularly when softened by the murmur of the waters."

The fable of the Swan's dying song is too beautiful ever to die out of literature, but of course it is now treated merely as a poetic fancy and not as an actual fact.

The name *χηναλώπηξ*, *vulpanser*, is given to the *Common Sheldrake* (*Tadorna vulpanser*, Gould, 357, to which must be added the *Ruddy Sheldrake*, *Tadorna rutila*, Gould, 358) because *χηναλώπηξ* whilst it swims in the water like the goose, it makes its nest in burrows like the fox. We learn nothing from Aristotle about the *χηναλώπηξ*, except that it lives in the neighbourhood of marshes and rivers (viii. 5. 8); but Aelian tells us that it is smaller than a goose (*χηνὸς βραχύτερος*, v. 30), and gives an interesting account of the art with which it seeks to divert the attention of an enemy from its young ones¹. "The *χηναλώπηξ* too," he says, "is devoted to her brood, and plays the same trick as the partridge. For she too rolls down in front of her young ones, and inspires the assailant with hope that he will be able to catch her; meanwhile the young ones scud away; and when they have gone some distance off, then she too rises and flies away."

Now this is a marked characteristic of the Sheldrake. "In Orkney," says Dr. Patrick Neill, "it has got the name of Sly Goose, from the arts which the natives find it employs to decoy them from the neighbourhood of its nest; it frequently feigns lameness, and waddles away with one wing trailing on the ground, thus inducing a pursuit of itself, till, judging its young to be safe from discovery it suddenly takes flight, and leaves the outwitted Orcadian gaping with surprise."—Saunders's *Yarrell* iv. 353. And Mr. Morris (vi. 170) quotes the account of a brood living in a rabbit-burrow at Sandringham. "If the nest be approached by an unwelcome intruder, the young ones hide themselves; the tender mother drops at no great distance from her helpless brood, trails herself along the ground,

¹ φιλότεκνον δὲ ἄρα ζῶον ἦν καὶ ὁ χηναλώπηξ, καὶ ταυτὸν τοῖς πέρδιξι δρᾶ. καὶ γὰρ οὗτος πρὸ τῶν νεοττῶν ἑαυτὸν κοιμίζει, καὶ ἐνδίδωσιν ἐλπίδα ὡς θηράσονται αὐτὸν τῷ ἐπιόντι. οἱ δὲ ἀποδιδράσκουσιν οἱ νεοττοὶ ἐν τῷ τέως· ὅταν δὲ πρὸ δόου γένωνται. καὶ ἐκεῖνος ἑαυτὸν τοῖς πτεροῖς ἐλαφρῖσας ἀπαλλάττεται.—xi. 38.

flaps it with her wings, and appears to struggle as if she was wounded, in order to attract attention and tempt a pursuit after herself." Buffon (xx. 166) gives a precisely similar account, and begins his remarks on the Sheldrake by observing, "We are convinced that the *Fox-goose* of the ancients (the *χηναλώπηξ* or *vulpanser*) is the same with the Sheldrake."

Herodotus (ii. 72) after mentioning certain animals which the Egyptians considered *ἰρούς τοῦ Νείλου*, such as the otter and the eel, adds *καὶ τῶν ὀρνίθων τοὺς χηναλώπεκας*. It is generally considered that he means the *Egyptian goose*, to which ornithologists have consequently given the name *χηναλώπηξ* (*Chenalopex Egyptiaca*, Gould, 353), but this seems to me extremely improbable. He mentions the name casually, without any explanation, as a name familiar to himself, and one which he knows will be familiar to his audience. Now the Egyptian goose is never seen to the north of the Mediterranean, whereas both the Sheldrakes are exceedingly common in Egypt (Dresser vi. 407, 458, 463). And it seems to me that Herodotus, mentioning the *χηναλώπηξ* without any explanation or comment, must necessarily have meant the European bird which he and those for whom he was writing had always been accustomed to call by that name. I may add that the appearance of the Egyptian goose is very different from that of the Sheldrake.

Aristotle (viii. 5. 8) merely mentions the *πηνέλοψ*¹ as an aquatic bird: and for any further details we have to rely on less trustworthy authorities. The Scholiasts on line 1302 of this play say that it is like a wild duck, but the size of a pigeon; and again that it is bigger than a wild duck, but like one; *ὁ πηνέλοψ νήττη μὲν ἔστιν ὅμοιον, περιστερᾶς δὲ μέγεθος. Ἄλλως, ὁ πηνέλοψ μείζων μὲν ἢ κατὰ νήτταν, ὅμοιος δέ.* Hesychius, s. v. *φοινικόλεγον* (*red-fringed*), says that Ion uses the word as an epithet of the *πηνέλοψ*, for, he adds, its throat is red all over: *φοινικόλεγον Ἵων τὸν πηνέλοπα, τὸ ὄρνειον, τὸν γὰρ τράχηλον ἐπίπαν φοινικοῖν. ἣ δὲ λέγνη παρέλκει.* Alcaeus, in the lines quoted in the Commentary on line 1410 of this play, says *What be these birds of Ocean that have come from the ends of the earth, penelopes with variegated backs and long sweep of wing?* *ποικιλόδειροι, τανυσίπτεροι.* The latter epithet is merely honorary, applicable to any bird. And according to Athenaeus (ix. 40) Ibycus appears (I say *appears*, for the reading is very uncertain) to speak of *rufous painted penelopes*, *ξανθαὶ ποικίλαι πανέλοπες*.

¹ -οψ is a common termination of a bird's name; *πηνέλοψ, ἔποψ, δρύοψ, μέροψ, &c.*

From these hints Linnaeus, with universal assent, decides that the *πηνέλοψ* is the well-known *Widgeon* (*Mareca Penelope*, Gould, 359) with its ruddy throat, and light vinous-red breast.

It might have been supposed that the bird's name was somehow derived from that of the wife of Odysseus; but both Eustathius (on *Od.* i. 344) and Tzetzes (on *Lycophron* 792) assure us that the derivation was the other way, and that *Penelope* had originally another name; but that having been cast into the sea, and rescued ἐπὶ πηνελόπων ὀρνέων, she took from her preservers the name which *Homer* has made famous for all time.

The *νήττα*, *swimmer*, whence *Athenaeus*¹ derives the verb *νήχεσθαι*, though it would doubtless be more correct to say that the name is derived from the verb, is our *Common Wild Duck* or *νήττα Mallard* (*Anas boschas*, Gould, 361). The name *Anas boschas* is a most infelicitous one, for the only thing we know with absolute certainty about the *βοσκᾶς*, or (as *Aristophanes* and indeed several of the *Aristotelian MSS.* call it) *βασκᾶς*, is that it was *distinct from* the *νήττα*. The *βοσκᾶς*, observes *Aristotle*², resembles the *νήττα*, but is smaller. *Athenaeus*³ makes the same remark, but fortunately adds, apparently *βασκᾶς* from *Alexander the Myndian*, two further characteristics, viz. that the male is *κατάγραφος*, *pencilled* or *scribbled over*, and has a disproportionately short and stumpy bill. From this description we conclude that the *βασκᾶς* is the *Teal* (*Anas crecca*, Gould, 362), than which no duck is more "finely chequered," which is considerably smaller than the *Mallard*, and is exceedingly plentiful in Greece. The bill of the teal is not really out of proportion, but the bird's small head makes it appear so.

Aristotle does not describe, though he more than once mentions, the *κολυμβίς* or *diver*. Nor is the general description given by *Dionysius* (*de Avibus* ii. 12) of any assistance. But the *κολυμβίς* name itself is a sufficient description. The little *κολυμβίς*

¹ τῆς δὲ νήττης καὶ κολυμβίδος, ἀφ' ὧν καὶ τὸ νήχεσθαι καὶ κολυμβᾶν, μνημονεύει Ἀριστοφάνης ἐν Ἀχαρνέσιν.—*Ath.* ix. 52.

² βοσκᾶς, ὅμοιος μὲν νήττη, τὸ δὲ μέγεθος ἐλάττων.—*Aristotle* viii. 5. 8.

³ τῶν δὲ βοσκάδων καλουμένων ὁ μὲν ἄρρην κατάγραφος. ἔστι δὲ ἦττον νήττης, ἔχουσι δὲ οἱ ἄρρενες σμιά τε καὶ ἐλάττωα τῇ συμμετρίᾳ τὰ ῥύγχη.—*Ath.* ix. 52. He adds that there was another kind, larger than a duck, though less than a sheldrake.

which Athenaeus describes¹ as the tiniest of waterfowl, of a dirty black colour, with a sharp bill, and constantly diving beneath the water, is unquestionably our familiar little *dab-chick*, more grandly and scientifically called the *Little Grebe* (*Podiceps minor*, Gould, 392). The larger *κολυμβίδες* comprised, we may suppose, the larger Grebes (*Podiceps cristatus*, Gould, 388; and *Podiceps auritus*, Gould, 391) and the northern Diver (*Colymbus glacialis*, Gould, 393).

πελεκάν and πελεκᾶς are two forms of the same word signifying our *Pelican* (*Pelecanus Onocrotalus*, Gould, 405; and *Pelecanus crispus*, Gould, 406); the former being employed by the Athenians in common with other Hellenic peoples, the latter being employed by no Ionian people except the Athenians themselves. πελεκάν, πελεκᾶνος, κοινῶς· πελεκᾶς, πελεκᾶντος, Ἀττικῶς. καὶ πελεκᾶς πελεκᾶ Δωρικῶς. Suidas, s.v. πελεκᾶντι, Scholiast on Birds 883. As usual, however, Attic writers employed the "common" more frequently than they did the specially "Attic" form of the word.

Aristotle thrice mentions the Pelican. In viii. 14. 2, after mentioning the migration of the cranes, he proceeds: "And the Pelicans (οἱ Πελεκᾶνες) also change their quarters, and fly from the Strymon to the Danube, where they breed: and they make their migrations in one body, those in front waiting for those behind; because otherwise, when they fly over the mountain range, those behind would lose sight of those in front."

The banks of the Strymon, says Buffon xix. 287, in summer, seen from the heights, appear whitened by the multitude of Pelicans which cover them. And their breeding-places on the banks of the Danube are described in some detail in Dresser vi. 196, 203.

In ix. 11 he says that the Pelicans which dwell in the rivers swallow down large and smooth cockle shells; and when they have softened them, ἐν τῷ πρὸ τῆς κοιλίας τόπῳ [I presume that he means "in their pouch"], they vomit them up again, so that as the shells open they may pick out the cockles and eat them. He gives the same account in the *Mirabilia* 14, and it is repeated by Aelian iii. 20; v. 35. But this, as Buffon observes xix. 291,

¹ ἡ δὲ μικρὰ κολυμβίς, πάντων ἐλαχίστη τῶν ἐνὶ ὕδατι, ῥυπαρομέλαινα τὴν χροίαν, καὶ τὸ ῥύγχος ὀκξὺ ἔχει, σέπον τε τὰ ὕμματα· τὰ δὲ πολλὰ καταδύεται.—Ath. ix. 52. The meaning of the words σέπον τε τὰ ὕμματα is doubtful: and indeed the reading is not certain.

is a mistake; "for the pouch of the Pelican is not a stomach where digestion is begun; and Pliny inaccurately compared the manner in which the *Onocrotalus* swallows and brings up its food to the stomach of ruminating animals. 'There is nothing here,' M. Perrault very judiciously remarks, 'but what enters into the general place of the organization of birds; all of them have a crop in which their food is lodged: in the Pelican it lies without and under the bill instead of being concealed within, and placed at the bottom of the oesophagus. But this exterior crop has not the digestive heat of that of other birds, and in this bag the Pelican carries the fish entire to its young.'"

The Pelicans were selected by Aristophanes to hew the woodwork of his fortification (lines 1154-7 of this play) not because of their *habits*, but because of their *name*, which fitted in admirably with πελεκάω, to *hew*, and πέλεκυς, an *axe*. τῷ ὀνόματι τοῦ ὄρνιθος πιθανῶς παίζων ἐχρήσατο, says the Scholiast, rightly. But the old grammarians were always at sea when they had to consider any matter relating to birds, and some of them—Hesychius and possibly Suidas also—not perceiving the poet's jest, actually thought that the birds which pecked the wood must of necessity have been *woodpeckers*. And even Schneider in his note on Aristotle ix. 11 falls into the same trap. "Ex versu Avium 1155," he says, "clarissimum fit picos intelligi. Mirum unde possessione nominis antiqui picis exciderint recentiore aetate, et onocrotalorum genus id occupaverit." So difficult is it for some minds to enter into the humour of a comic poet. But a still more astonishing theory has been formulated in more recent times, and has even found its way (*mirabile dictu*) into the Oxford Lexicon, viz. that while the Hellenic form πελεκᾶν signified a *Pelican*, the Attic form πελεκᾶς signified a *Woodpecker*. For this theory of a distinction between the two forms there is no foundation whatever. It is alleged to be supported by Hesychius and Suidas, but they give no countenance to such an absurdity. They merely mistake the Pelican for the Woodpecker. Hesychius says: πελεκᾶν ὄρνειον, τὸ κόλαπτον καὶ τρυποῦν τὰ δένδρα. Observe; he says this not of πελεκᾶς but of πελεκᾶν, which is admittedly an error. He has no idea of distinguishing between the two forms. In some MSS. of Suidas, immediately after his exposition of πελεκᾶν and πελεκᾶς already quoted, there follow the words ἔστι δὲ εἶδος ὀρνέου τρυποῦν τὰ δένδρα, ἀφ' οὗ καὶ δένδροκολάπτης καλεῖται. These words are omitted by Gaisford on the authority of the best MSS.; but what if they stand? They apply to both

πελεκᾶν and πελεκᾶς, and give no tinge of colour to the suggested distinction between the two forms. However strange the blunder these old grammarians, or one of them, made, they are not guilty of such an absurdity as this.

And if we are sure that the πελεκᾶς (and πελεκᾶν) was the Pelican we are no less sure that the πελεκῖνος is the Pelican.

“The πελεκῖνοι,” says the Paraphrase, “have very long necks, and are no less greedy of food [than the birds previously mentioned].

πελεκῖνος Unlike them, however, they do not plunge ¹ with their whole body under water, but keep dipping down their necks, which are six feet ² in length, showing their backs above water all the time. And they swallow every fish they come across, catching it with their enormous gape. And they have a sort of pouch before their breast, into which they pack all their food, not abstaining from even cockles and mussels, but taking in everything that comes, shells and all. Then, when the animals are dead, they throw them all up, and so eat the flesh and cast the shells away; for the shells keep closed so long as their occupant is alive, but when it is dead they open and stand apart.”—Dionysius, de Avibus, ii. 6.

We have no means of distinguishing between the πελεκᾶς and πελεκῖνος. Yet there must have been a distinction, since they are both mentioned, obviously as different birds, in line 882 of this play. And as there are in fact two sorts of Pelican known in Greece, the Onocrotalus, commonly called the *White Pelican*, since its plumage is generally “white, tinged more or less with salmon colour”; and the Dalmatian Pelican, in which the salmon colour is exchanged for a “greyish or bluish-grey tinge,” it seems reasonable to suppose that one name belongs to the white, and the other to the Dalmatian, bird (though we cannot tell which belongs to which); and I have therefore, in the translation, called them “the Pelican white, and the Pelican grey.”

Although the *Gannet* or *Solan Goose* (*Sula bassana*, Gould, καταράκτης 412) is seen no longer in Hellenic waters, and some even suppose (but this is certainly an error) that it does not visit the

¹ “The Pelicans never plunge; but when they see a fish as they swim along, they dip their head and catch it.”—Dresser vi. 202.

² μήκος ὀργυῖας. This is of course an exaggeration. The entire length of the bird is from four to five feet only: and from the point of the beak to the shoulder is about half its entire length.

Mediterranean at all, yet I make bold to assert with the utmost confidence that the *κατάρακτης*¹ of the ancient Greeks is none other than the bird which we call the gannet, and has no connexion with the *Skua* (*Lestris catarractes*, Gould, 439) to which modern naturalists with one accord have given the name of *catarrhactes*.

The *Skua* is merely a bold piratical gull which scurries off from the cliffs to rob other gulls of their prey ; which rarely gets its living honestly ; and *which is never known to go under water*.

The manner in which the Gannet catches its prey is absolutely unique. It flies over the water, and when its keen eyes have detected a fish swimming underneath the surface, it soars to the requisite height, and then drops straight downwards, as if it were a falling plummet, through air and water, and after a submersion of about fifteen seconds, rises again to the surface with (if it has been successful) its booty in its mouth.

"The Gannet," says Mr. Couch, "takes its prey in a different manner from any other of our aquatic birds ; for traversing the air in all directions, as soon as it discovers the fish, it rises to such a height as experience shows best calculated to carry it by a downward motion to the required depth ; and then partially closing its wings it falls perpendicularly on the prey, and rarely without success, the time between the plunge and emersion being about fifteen seconds."—Saunders's *Yarrell* iv. 159. It falls "like a thunderbolt," says Mr. Morris (viii 17). "Its velocity is so prodigious that the force with which it strikes the water is sufficient to stun a bird not prepared for such a blow," says Bishop Stanley.

I cannot deny myself the pleasure of quoting a short passage from a tale by Charles Reade, a very shrewd and careful observer of nature.

"Christie Johnstone" is a young Newhaven fishwife. Her little brother comes to bring her the earliest news of the unexpected arrival of the herring, about Inch Keith.

"He opened his jacket, and showed a bright little fish.

In a moment all Christie's nonchalance gave way to a fiery animation. She darted to Flucker's side. 'Ye hae na been sae daft as tell ?' asked she.

Flucker shook his head contemptuously. 'Ony birds at the island, Flucker ?'

'Sea-maws plenty, and a bird I dinna ken ; he mounted sae high, then down like thunder intil the sea, and gart the water flee as high as Haman ; and porpoises as big as my boat.'

¹ The name is derived from *καταράσσω*, and should be spelt with a single ρ. See Appendix, line 887, of this play.

‘Porr—poises, fulish laddy,—ye hae seen the herrin whale at his wark, and the solant guse ye hae seen her at wark; and beneath the sea, Flucker, every coed-fish, and doeg-fish, and fish that has teeth, is after them; and half Scotland wad be at Inch Keith Island if they kened what yé hae tell’t me—dinna speak to me.’”

And it is not merely that no other bird, as a matter of fact, drops through air and water in this peculiar fashion; no other bird is endowed with the capacity of doing so. See Dresser vi. 187.

So much for the gannet; let us now see what the Greeks say of the *καταράκτης*. Dionysius¹ (de Avibus ii. 2) writes as follows:—

“There is a certain bird, like the lesser gulls, but strong, and white in colour, and much resembling the goshawk, which is called the *καταράκτης*. For having marked some of the fishes swimming about (its sight can reach even to the depths of the sea) it mounts up to a great height, and furling its wings, launches itself, as though falling, into the sea, cutting through the air quicker, one may say, than any arrow, and goes underneath the water to a depth of six feet or more; and having caught the fish it comes up with it, and flying off eats it while yet palpitating.”

No words could more accurately depict the Gannet: none could more emphatically repudiate the claims of the Skua. The *καταράκτης* is white, the Skua is dark brown. The *καταράκτης* drops into the sea; the Skua never does. The *καταράκτης* gains its livelihood by catching its own fish; the Skua gains its livelihood by robbing other gulls of theirs.

Aristotle's account, though much less full, is in substantial agreement with that of the paraphrase². “The *καταράκτης* lives by the sea, and when it lets itself fall into the sea, it remains under the surface as long as it would take a man to walk a hundred feet. And it is not so large as a goshawk.”

The objections to the identification of the *καταράκτης* with the gannet are twofold: (1) the gannet is not now seen in or near Greek waters;

¹ “Ὀρνις δέ τις ἔστιν, ὡς οἱ τῶν λάρων ἐλάσσονες, ἰσχυρὸς δὲ, καὶ τὴν χροίαν λευκός, καὶ τοῖς τὰς φάσσας ἀναιροῦσιν ἰέραξι προσόμοιος, ὃς ὀνομάζεται καταράκτης· τῶν νηχομένων γὰρ τινὰς τηρήσας ἰχθύων, ὁρᾷ δὲ καὶ μέχρι τοῦ τῆς θαλάττης βυθοῦ, πρὸς ὕψος ἑαυτὸν αἶρει, καὶ τὰ πτερὰ πάντα συστέλλας, εἰς τὸν πόντον, οἷα πίπτων, ἵεται, διατεμὼν τὸν αέρα, παντὸς ἂν εἴποι τις βέλους ὀξύτεραν, καὶ καταδύεται μέχρις ὀργυῖας, ἥ καὶ πλέον ἔσθ’ ὅτε· συλλαβὼν τε τὸν ἰχθὺν ἀνασπᾷ, καὶ ἱπτάμενος ἔτι πάλλοντα κατεσθίει.—ii. 2.

² ὁ δὲ καταράκτης ζῇ μὲν περὶ θάλατταν· ὅταν δὲ καθῇ αὐτὸν εἰς τὸ βαθύ, μένει χρόνον ἕκ ἐλάττονα ἢ ὅσον πλείθρον διέλθοι τις· ἔστι δ’ ἐλάττον ἱέρακος τὸ ὄρνειον.—ix. 13. 1.

and (2) it is much larger than a goshawk. Both these statements are true.

But it is common off the coast of Portugal and Spain, and in winter great numbers are seen in the Straits of Gibraltar, and off the coast of Morocco (Dresser vi. 183). And even if, in ancient times, it did not actually visit Hellenic waters, it would certainly have been seen, and its strange *modus operandi* reported, by Hellenic sailors and travellers. And the very fact that it was not a familiar object sufficiently accounts for the mistake as to its actual size. Though indeed such mistakes are common even as to objects with which the Greeks were perfectly familiar. We have just seen the Pelican's neck described as six feet long; nearly three times the actual length, even if the head and bill (as the writer probably intended) are considered as part of the neck. I may add that the first objection applies equally to the Skua.

We may therefore conclude with confidence that the *καταράκτης* of the Greeks was our gannet or solan goose, and not the skua. The latter is more likely to have been the *ἐλασᾶς* of *ἐλασᾶς* Aristophanes, a name which signifies the *chaser*, the *driver*, and would be extremely appropriate to this piratical assailant of other gulls. "The Skua," says Mr. Dresser (viii. 460), "is amongst the Gulls what the true bird of prey is amongst the land birds. Bold and rapacious it seldom takes the trouble to fish for itself, but dispossesses its weaker and more industrious neighbours of their hard-won spoils. When it observes that a gull has been successful in catching a fish, it immediately gives chase, and the gull is compelled to drop the fish, which the Skua will frequently catch before it touches the surface of the water."

The last bird on our list is the *λάρος*, the classical passage about which is to be found in the Paraphrase of Dionysius (ii. 4). "The *λάροι*," it is there said, "are very much attached to men, *λάρος* and keep near them in the most familiar manner. And when they see fishers dragging out their nets from the sea, they swarm to the boats as if they were entitled to partake of the spoil, and clamour about the nets demanding their share. And the fishermen humour them, throwing out some of the fishes on the waves, and the *λάροι* dart upon the fishes as they are thrown out, and devour them; and again, if any escape out through the meshes, they catch them up greedily. So that there is a common belief that they were once men themselves, and invented the

art of fishing, and now being by the will of the Gods changed into birds, still remember their old business, and keep close to ports and cities. And there are many kinds of *λάροι*; some white and as small as pigeons; others bigger and stronger, and covered with very thick feathers; and others yet larger than these. And these latter have white feathers, except that they have black necks, and wings tipped with black. And for these, as for their Sovereigns, all other *λάροι* make way, and yield to them place and pasturage. And when they grow old their feathers become dark blue. And they make their nests on the rocks, choosing places where there is a flow of fresh water, so that the young birds may have food from the sea and fresh water to drink, until they grow up and are able to fly off from the nests, after which they get both food and water from the sea. And for rapid swimming, no bird can compete with the *λάροι*."

It is obvious that the birds so described are our *Gulls*, to whom zoologists justly apply the name *Laridae*.

Aristotle (viii. 5. 7) distinguishes between the *λάρος τὸ χρώμα σποδοειδὲς* and the *λάρος ὁ λευκός*. Doubtless many species now reckoned as distinct are comprised under each name. The *Common Gull* (*Larus canus*, Gould, 437) and the *Herring Gull* (*Larus argentatus*, Gould, 434) may be taken as representatives of the *λάρος λευκός*; and the *Lesser Black-backed Gull* (*Larus fuscus*, Gould, 431) as falling under the title of *λάρος σποδοειδὲς*.

The three kinds mentioned in the Paraphrase may be the *Little Gull* (*Xema minutus*, Gould, 428); the *Common Gull*; and the *Great Black-headed Gull*, a giant amongst the Black-headed Gulls, which Canon Tristram describes as the *Royal Gull* (Dresser vi. 370). But here again no doubt many species, now distinguished from each other, are comprised under each name.

In the Fifth *Odyssey* (51) Homer likens the movement of *Hermes*, skimming over the waves, to the flight of a sea-gull; for *λάρος* is the word translated "sea-mew" in the lines which I quote from Mr. Way's translation:

Swift to his feet he tied his beautiful sandal-shoes
Ambrosial, golden-gleaming, that bore him over the main, . . .
And over the sea swell darted, as onward a sea-mew slips
Where the dread wave-bosoms are parted, and down the hollows it dips
Fishing, with wings agleam with the dew of the salt sea-spray:
So did the Guide-God seem, skimming wave after wave on his way.

Many consider that under the name *λάρος* was included the cormorant also : but although some weighty arguments may be adduced for coming to that conclusion, it does not altogether commend itself to my mind ; and in translating *λάρος cormorant* I have simply been influenced by the fact that the cormorant is to us, as the gull was to the Greeks, the proverbial emblem of greediness and rapacity. When, for example, Aristophanes compares Cleon to a *λάρος*, it would be strangely misleading if a translator compared him to a "gull." The *λάρος* represented to the Athenians the precise qualities which the cormorant represents to ourselves.

It may be useful to the reader to have before him in a tabulated form the results of the foregoing inquiry. The names which are mere guess-work are printed in italics :—

<i>ἀηδῶν</i>	nightingale.	<i>κόκκυξ</i>	cuckoo.
<i>αἰγίθαλλος</i>	titmouse.	<i>κολοιὸς</i>	jackdaw.
<i>αἰετὸς</i>	eagle.	<i>κολυμβίς</i>	dabchick.
<i>ἀκαλανθίς</i>	goldfinch.	<i>κόραξ</i>	raven.
<i>ἀλεκτρυὼν</i>	cock.	<i>κορυδὸς</i>	crested lark.
<i>ἀλκίαιετος</i>	osprey.	<i>κρώνη</i>	crow.
<i>ἀλκυὼν</i>	kingfisher (female).	<i>κορώνη πολιὰ</i>	hooded crow.
<i>ἀμπελίς</i>	waxwing.	<i>κόψιχος</i>	blackbird.
<i>ἄτταγᾶς</i>	francolin.	<i>κρέξ</i>	landrail.
<i>βασκάς</i>	teal.	<i>κύκνος</i>	swan.
<i>γέρανος</i>	crane.	<i>κύμνδις</i>	eagle owl.
<i>γλαυξ</i>	little owl.	<i>λάρος</i>	gull.
<i>γύψ</i>	vulture.	<i>μελαγκόρυφος</i>	marsh tit.
<i>δρυοκολάπτης</i>	} woodpecker.	<i>νέρτος</i>	<i>falcon.</i>
<i>δρύοψ</i>		<i>νήττα</i>	wild duck.
<i>ἐλασᾶς</i>	<i>skua.</i>	<i>ὄρτυγομήτρα</i>	landrail.
<i>ἐλεᾶς</i>	reed warbler.	<i>ὄρνυξ</i>	quail.
<i>ἐποψ</i>	hoopoe.	<i>ὄρχιλος</i>	golden-crested wren.
<i>ἐρυθρόπους</i>	stock-dove.	<i>πάππος</i>	<i>hedge-sparrow.</i>
<i>ἐρωδιὸς</i>	heron.	<i>πελαργὸς</i>	stork.
<i>ἱβίς</i>	glossy ibis.	<i>πέλεια</i>	stock-dove.
<i>ἰέραξ</i>	goshawk.	<i>πελεκᾶς</i> <i>πελεκίνος</i>	} pelican. The white, and the grey, or Dalma- tian.
<i>ἰκτίνος</i>	kite.		
<i>καταράκτης</i>	gannet.	<i>πέρδιξ</i>	partridge.
<i>κεβλήπυρις</i>	fire-crested wren.	<i>περιστερά</i>	rock-dove.
<i>κερχνής</i>	kestrel.	<i>πηνέλοψ</i>	widgeon.
<i>κηρύλλος</i>	kingfisher (male).	<i>πορφυρίς</i>	porphyryion (female).
<i>κίττα</i>	jay.	<i>πορφυρίων</i>	porphyryion (male).
<i>κίχλη</i>	thrush.		

σπερμολόγος	rook.	φασιανός	pheasant.
σπίνος	siskin.	φάττα	woodpigeon.
στρουθός	sparrow.	φήνη	lammergeyer.
στρουθός μεγάλη	ostrich.	φλέξις	spotted eagle.
ταῶς	peacock.	φοινικόπτερος	flamingo.
τέτραξ	capercaillie.	φρυγίλος	finch.
τριόρχης	buzzard.	χαραδριός	plover.
τροχίλος	dunlin.	χελιδών	swallow.
τρογών	turtle-dove.	χην	goose.
ἵποθυμις	wheatear.	χηναλώπηξ	sheldrake.
φαληρίς	coot.		

I will end this Introduction by quoting a passage from St. Gregory Nazianzen, to which reference has been made both in the foregoing remarks and also in the Additional Note on the τέττιξ or *cicala*. It comes from his twenty-eighth Oration, section 24.

σκέψαι μοι καὶ ὀρνέων ἀγέλας καὶ ποικιλίας, εἴτε σχήμασι καὶ χρώμασι, τῶν τε ἀλάων καὶ τῶν ὀδικῶν· καὶ τίς τῆς τούτων μελωδίας ὁ λόγος, καὶ παρὰ τίνος ;

Look, I pray you, at the flocks of birds, and their infinite variety both in form and colour, both mute and vocal ; and tell me what their melody means, and from whom it came.

τίς ὁ δοὺς τέττιγι τὴν ἐπὶ στήθους μαγάδα, καὶ τὰ ἐπὶ τῶν κλάδων ἤσματά τε καὶ τερετίσματα, ὅταν Ἥλιος κινῶνται τὰ μεσημβρινὰ μουσουργοῦντες, καὶ καταφωνῶσι τὰ ἄλση, καὶ ὀδοιπόρον ταῖς φωναῖς παραπέμπουσι ;

Who placed the lyre in the breast of the cicala, and taught it all those songs and chirpings on the boughs, when stirred by the Sun they sing their midday melody, and make the groves vocal, and cheer the passing traveller on his way ?

τίς ὁ κύκνῳ συνυφαίνων τὴν ὥδην, ὅταν ἐκπετάσῃ τὸ πτερὸν ταῖς αὔραις, καὶ ποιῇ μέλος τὸ σύριγμα ;

Who wove the song for the swan, when it stretches out its wing to the breeze, and the whistling [of the wind through the feathers] makes a melodious sound ?

Then follows the passage, already mentioned, about that vainglorious Median bird, the Peacock, his consciousness of his own attractions, and his pride in showing them off, in a theatrical style, before his mates, or before any wayfarer who may happen to approach him.

EASTWOOD, STRAWBERRY HILL,
March, 1906.

My friend, Mr. Christopher Welch, than whom there is no higher authority on all matters connected with the flute, has been kind enough to write, and allows me to insert here, the following observations on the music of the flute as representing the nightingale's song :—

RICHMOND-ON-THAMES,
March 2, 1906.

MY DEAR ROGERS,

If Aristophanes was the first, he was certainly not the last who is known to have made use of a musical instrument to represent the voice of a bird. The device has been resorted to again and again, not only for the trilling of unclassified "birdies" and "birdlings," but for the utterance of members of the several families of the feathered choir, such as the carol of the skylark, the blackbird, and the thrush, the mimicry of the mocking-bird, and even the chirping of the sparrow.

Two of the greatest modern composers, Beethoven and Handel, have sought to simulate by this means the warbling of the nightingale. In the "Scene at the brook" of the Pastoral Symphony, Beethoven, after inserting notes said to be meant for those of the linnet and the yellow-hammer, brings the movement to a close with a trio for the nightingale, the quail, and the cuckoo. The nightingale's lay is introduced by Handel in the instrumental part of two compositions of such interest that they are brought forward from time to time at the Triennial Handel Festival: the soprano solo in *Il Pensieroso*,

Sweet bird that shunn'st the noise of folly,
Most musical, most melancholy,

and the chorus in Solomon,

May no rash intruder disturb their soft hours;
To form fragrant pillows arise O ye flowers!
Ye zephyrs, soft breathing, their slumbers prolong,
While nightingales lull them to sleep with their song,

a work familiarly known to musicians as "the Nightingale Chorus."

For the chant of the nightingale the choice of Handel and Beethoven fell on the same instrument, the transverse flute. In the bird trio of the Pastoral Symphony, the part of the cuckoo is assigned to the clarionet, and that of the quail to the hautboy, the flute being reserved, as might be expected, for the sweetest of the three songsters. Here, and in "Sweet bird," only one nightingale is suggested and only one flute used, but in "May no rash intruder" more than one philomel is alluded to, so Handel has written for two flutes, one of them chasing the other in their song. Handel, however, was not dependent on the transverse flute for the carol of a singing bird; there was in his orchestra a still sweeter warbler, the *flauto piccolo*. Handel's *flauto piccolo* was not, like the

flauto piccolo now in use, a miniature transverse flute, but a flageolet differing little from the modern flageolet except in the fingering. To this he had recourse on two occasions when birds were concerned, for the accompaniment to Galatea's song, "Hush ye pretty warbling choir," in *Acis and Galatea*, and for that to the Air, *Augelleti che cantate*, in the opera of *Rinaldo*. Whilst the latter was sung birds were let loose on the stage, a proceeding which Addison fastened on as a butt for the shafts of his satire (*Spectator*, No. 5, see also No. 14 by Steele); he could not find a word of praise for the beauty of the music, although the accompaniment has been pronounced by a competent judge to be "the loveliest imaginable." When the opera was performed, even though the birds were seen, the musicians were concealed, as we learn from Addison who writes, "the music proceeded from a concert of flagelets and bird-calls which were planted behind the scenes"; the so called flagelets and bird-calls being a *flauto piccolo*, and two *flauti* by which the florid warbling of the *flauto piccolo* was accompanied. The *flauti* were instruments of the same kind as the *flauto piccolo*, but of larger size. They are now disused, but in Handel's time were called in England Common flutes to distinguish them from German or transverse flutes, which were beginning to supplant them: the French termed them *flutes douces*, or sweet flutes. In the *Birds*, the nightingale was hidden in a thicket when the flute solo was played (207-8, 223-4); we may therefore take it for granted that the player by whom her song was feigned was out of sight. Had the music come from the chorus-player in view of the spectators the illusion would have been marred.

Αἰλὸς was used in a wider sense than our word flute. In the present day flute is restricted to such instruments as owe their sound to the impact of a jet of air on a cutting edge; αἰλοὶ were not limited to these, but included pipes sounded by the vibration of a reed: thus not only our flutes and flageolets, but our hautboys, clarionets, bassoons, and bagpipes would have been called αἰλοὶ. That instruments of the flageolet kind were known to the Greeks is not disputed, but doubts have been thrown on the antiquity of the transverse flute (πλαγίανλος, *tibia obliqua*)—a straight flute held transversely and blown at the side—it having been confused with a horn-pipe known as the Phrygian flute which was a crooked flute held straight and blown at the end. The curvature was due to the circumstance that the heifer's (μόσχου) horn (κέρας, *cornu*) attached to the pipe was not turned forwards but thrown back, or bent upwards (ἀνανεῖον, *aduncum*, *inflexum*). The Phrygian flute was not a true flute, but was blown with a reed. So coarse was the tone of its ruder forms that they were said to blare (μυκάσθαι, *mugire*). The instrument is not yet extinct in the Aegean: there is a modern specimen from Tenos in the Oxford University Museum. A transverse flute (*calamum obliquum*)—conjectured to be a variety of the πλαγίανλος termed the φῶτιγξ—put out towards the right ear (*ad aurem porrectum dextram*), as is the transverse flute of to-day, was played by flute-players consecrated to Serapis (Apuleius, *Met. lib. xi. cap. 9*); furthermore, the fragment of an αἰλὸς, believed to be the head of a transverse flute with the

mouth note at the side, was taken by Sir Charles Newton from a tomb at Hali-carnassus and deposited in the British Museum.

A third true flute has no mouth hole at the side, but is blown across the sharpened edge of one end of the tube. It is held downwards and only slightly sideways. Two such flutes, consisting of pipes of reed, were shown at Burlington House in 1903. So well were they preserved that a local musician played them as they came from the tomb at Beni Hasan where they were discovered by Mr. Garstang. Although they had lain undisturbed from about B. C. 2200, they are modern compared with the figure of an animal playing on a flute of this kind (it can be identified by the position in which it is held) to be seen in the Taylor Building at Oxford. In the opinion of Mr. Flinders Petrie the figure was drawn about six thousand seven hundred years ago. The flute thus blown still lingers in its old home, Egypt, where it is called the nay. The tone of the nay—it was heard in London not many years since—is very sweet and pleasing to the ear. The *μόναυλος*, which in the opinion of Protagorides was the sweetest of instruments, may well have belonged to this family. It was admitted to be of Egyptian origin, its invention being ascribed to Osiris; there is evidence that it was in use in Egypt, Athenaeus stating that it was so popular at Alexandria in his time that the Alexandrians were twitted with it being their fashionable instrument (Deipnosophists iv. 77); again, it was not only called *μόναυλος*, but was known as the *κάλαμος*, or reed (iv. 78); thus it bore the same name as the nay, for nay means reed.

As Aristophanes expressly refers to the mellifluous effect of the nightingale solo (223-4), to the dulcet quality of the bird's voice (681, 659), and to the purity of her song (215-16), we have a right to assume that he singled out an instrument remarkable for its sweetness. Now the sound set up by the fluttering of an air-jet impelled against a sharp edge is sweeter than that produced by the vibration of a reed; it is therefore a fair presumption that the *αὐλὸς* chosen by him belonged to the true flute family. Comparatively little force is needed in blowing the true flutes, so that a *φορβειὰ* would be unnecessary. In the allusion to the mask worn by the nightingale (672-4) there is nothing to indicate that it was furnished with a *φορβειὰ*; whereas the raven representing Chaeris, who, it may be inferred (851-8, Peace 951-5), was best known as a musician officiating at religious services like the Church organist of our time (a branch of the art in which, under the Greek system of religion, a reed-blown flute was usually used), was *ἐμπεφορβιωμένος* (861).

Whether or not Aristophanes selected a transverse flute, as did Handel and Beethoven, for the nightingale we have no means of ascertaining. We know, however, that the resemblance between the notes of the *πλαγίανλος* and those of a bird attracted attention in the old world, for Aelian (*Περὶ ζῴων*, vi. 19) states that the cry of the wryneck (*ῥυγξ*) is suggestive of that instrument. Aristophanes says of the nightingale's flute that it was a *καλλιβόας αὐλὸς*, or flute with a beautiful

voice. Although it was a flute, the nightingale is said to strike it, as if with the plectrum (632). Simonides terms a καλλιβόας αὐλός a flute with many strings (πολύχορδος αὐλός). We are not, however, to take the description literally. A passage in Plutarch (τὸν αὐλὸν ἡρμόσθαι λέγουσι, καὶ κρούματα τὰ αὐλήματα καλοῦσιν, ἀπὸ τῆς λύρας λαμβάνοντες τὰς προσηγορίας, Symp. ii. 4) explains the expressions. They have been transferred from the lyre to the flute, so that striking stands for playing, and "many strings" means nothing more than many notes.

Most Greek dramatists, like Wagner in modern times, wrote both the *libretto*, or text, and the music of their plays. In the scene in the Frogs where Aeschylus and Euripides indulge in mutual recriminations on the subject of their compositions, the attack of Euripides on the music of Aeschylus (Frogs 1264) begins with a διαύλιον, or flute interlude, here forming an instrumental introduction to the vocal music that comes after; διαύλια being played—so says the Scholiast—as the flute solo in the Birds appears to have been, behind the scenes (ἔνδον). If not taken from the works of Aeschylus, the διαύλιον in the Frogs was doubtless composed by Aristophanes in imitation of his style; but did Aristophanes compose the nightingale solo in the Birds? A satisfactory answer to the question cannot be given; it seems, however, little less than certain that Aristophanes knew that the execution of the solo would be entrusted to a great artist. If he had not felt sure that the performer was capable of throwing the audience into a state of transport, he would never have allowed the enraptured Peisthetaerus to exclaim, as soon as the last strain of the silver tones had died away,

ὦ Ζεῦ βασιλεῦ, τοῦ φθέγματος τοῦρνιθίου
οἶον κατεμελίτωσε τὴν λόχμην ὅλην.

And Aristophanes must have known in what style the solo was to be conceived, if the words of the song with which the hoopoe wakes the nightingale foreshadow the kind of music which is to follow. The expectations of the listeners are raised to a high pitch. It is no ordinary tune that the bird is bidden to pour forth from her mellow throat, but a divine strain (211) which will appeal to the religious sentiment as a sacred hymn (210), and touch the heart as a plaintive wail. Moreover, the nightingale is to trill her lament in liquid melodies (213), so that the solo was not only to be solemn, tender, and pathetic, but would embody a display of execution. If the flute was played alone, or was accompanied by an instrument with strings, it is impossible to say, but the union of flute and lyre was a common form of συναυλία. Apollo, we are told, responds to the elegies of the nightingale on an ivory-bound phorminx.

The structure of the passages of which the solo was made up is shrouded in impenetrable darkness. The only glimmer we get is in the use by Aristophanes of the verb ἐλελίσσθαι (213), which may possibly be thought to give rise to the shadow of a suspicion, that, like Handel and Beethoven, the composer of the solo availed himself of the shake. A direct imitation of the nightingale's song on a musical

instrument, even if it were desirable from an aesthetic point of view, is impossible ; for, with the exception of the cuckoo, there are few, if any birds whose notes can be reduced to a recognized scale. What the musician does is to produce a series of sounds which the imagination of the listener, who has been previously thrown into a state of expectant attention by prompting, converts into, or associates with, the warbling of a singing bird. It is therefore not surprising that the music assigned to the nightingale by Handel is quite different from that given to the songstress by Beethoven, and that the resemblance between the flute parts of "Sweet bird" and "May no rash intruder" is of the faintest.

One more word. In the Parabasis, the nightingale, who takes part in the hymns of the birds (678-9), is told to lead off the anapaests on (presumably) her *καλλιβόας αἰλὸς* (682-4). Further on, there are interspersed in two other movements of the Parabasis, the strophe and the antistrophe, ten lines made up of the meaningless combination of letters *τιδ* and *τοτό*. Now *τιδ* and *τοτό* represent motions of the tongue which the modern flute-player is for ever making. To learn to repeat *τοτό* rapidly, or, technically speaking, to acquire the art of double-tonguing (an articulation impossible on reed-blown instruments), requires a long course of tedious practice. *τοτό* is used in playing the flute part of "May no rash intruder"; *τιδ* is the articulation employed in Beethoven's nightingale passage, where the strokes of the tongue are repeated, slowly at first, but quicker and quicker by degrees, until becoming too rapid for the tongue they merge in a shake. On seeing in the text the syllables on which his tongue is so continually at work the flute-player naturally thinks that notes are to be played on the beautifully toned flute. Unfortunately, however, for the supposition, other speechless enunciations, all of which are not suggestive of the flute, are found in the song with flute accompaniment *obbligato*, with which the hoopoe and the nightingale—the latter represented by the flute—call the other birds (227 seqq.). The senseless words in the Parabasis, therefore, instead of being flute notes, may be vocal sounds. The expedient of portraying the notes of a bird with the singing voice is not unknown in modern music. The cuckoo, for example, has been mimicked by the syllables which make up its name; the owl by *tu-whit, to-who*; the hen by *ka ka, ka ka, ne-ey*. Even the varied and complex articulation of the nightingale has been attempted by more than one composer. In a part song for three voices, entitled *Le chant des oiseaux* (Commer's *Collectio Operum Musicorum Batavorum saeculi xvi.*, tom. xii. p. 78), the singers conjure up the idea of the *rossignol* by reiterating the following utterances: *tar tar, frian frian, tu tu, qui lara qui lara, ruit ruit, oyti oyti, coqui coqui, le vechi le vechi, ti ti cūti ti cūti, quibi quibi, tu tu fouquet fouquet, fiti fiti, huit huit, turri turri, velecye velecye.*

Ever Yours,

C. WELCH.

ΥΠΟΘΕΣΕΙΣ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Διὰ τὰς δίκας φεύγουσιν Ἀθήνας δύο τινές,
οἱ πρὸς τὸν ἔποπα, τὸν λεγόμενον Τηρέα,
ἐλθόντες ἡρώτων ἀπράγμονα πτόλιν.
εἷς δ' αὐτίκ', ἔποπι συμπάρων μετὰ πλειόνων
πτηνῶν, διδάσκει τί δύνατ' ὀρνίθων γένος, 5
καὶ πῶς, ἔανπερ κατὰ μέσον τὸν ἄερα
πόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα
αὐτοὶ παραλήψοντ'. ἐκ δὲ τοῦδε φαρμάκῳ
πτέρυγας ἐποίου· ἤξιωσαν δ' οἱ θεοί,
ἐπίθουσιν οὐ μικρὰν ὀρῶντες γενομένην. 10

II.

Δύο εἰσὶν Ἀθήνηθεν ἐκκεχωρηκότες πρεσβῦται διὰ τὰς δίκας·
πορεύονται δὲ πρὸς τὸν Τηρέα ἔποπα γενόμενον, πεισόμενοι παρ' αὐτοῦ

These arguments appear in R. V. and in Aldus and practically in all editions which print any arguments.

3. ἀπράγμονα R. V. Invernizzi, Bekker, recentiores, except Bothe. ἀπραγμόνων Aldus, vulgo.—πτόλιν Meineke. πόλιν R. V. vulgo, which is wrong with ἀπράγμονα, but would be right with ἀπραγμόνων. ἀπραγμόνων, however, is clearly wrong. See line 44 of the play.

4. εἷς δ' αὐτίκ'. I have substituted αὐτίκ' for ὅρως, which is nonsense. εἷς ὅρως R. εἷς δ' ὅρως V. and one or other

of these is read by all editors except Brunck, who substitutes πρέσβυς for δ' ὅρως. But the conjunction cannot be omitted.

5. πτηνῶν MSS. vulgo. Rutherford reads πτηνόν, joining it with γένος. But πλειόνων requires the substantive. There has been no previous mention of birds.

8. φαρμάκῳ πτέρυγας Rutherford. φάρμακον πτέρυγας τ' MSS. vulgo.

9. ἤξιωσαν. If this word is correct it must mean *assented*, *acquiesced*.

ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. χρῶνται δὲ τῆς ὁδοῦ καθηγέουσιν ὀρνέοις, ὁ μὲν κορώνη, ὁ δὲ κολοῖφ. ὀνομάζονται δὲ ὁ μὲν Πεισθέταιρος, ὁ δὲ Εὐελπίδης, ὃς καὶ πρότερος ἄρχεται. ἡ σκηνὴ ἐν Ἀθήναις. τὸ δρᾶμα τοῦτο τῶν ἄγαν δυνατῶς πεποιημένων.

Τὰ δὲ ὀνόματα τῶν γερόντων πεποιήται, ὥς εἰ πεποιθοίη ἕτερος τῶ ἐτέρῳ καὶ¹ ἐλπίζοι ἔσεσθαι ἐν βελτίοσι.

Ἐπὶ Χαβρίου τὸ δρᾶμα καθήκεν εἰς ἄστυ διὰ Καλλιστράτου². εἰς δὲ Λήναια τὸν Ἀμφιάραον ἐδίδαξε διὰ Φιλωνίδου. λάβοι δ' ἂν τις τοὺς χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ Ἀριμνήστου³ τοῦ πρὸ Χαβρίου. Ἀθηναῖοι γὰρ πέμπουσι τὴν Σαλαμινίαν, τὸν Ἀλκιβιάδην μεταστελλόμενοι ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμμήσεως, ὁ δὲ ἄχρι μὲν Θουρίου εἴπετο τοῖς μεθήκουσιν, ἐκεῖθεν δὲ δρασμὸν ποιησάμενος εἰς Πελοπόννησον ἐπεραιώθη. τῆς δὲ μετακλήσεως μέμνηται καὶ Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πρᾶγμα δηλῶν ἐν οἷς γέ φησι, “μηδαμῶς παρὰ θάλασσαν ἡμῖν⁴ ἵνα ἀνακύψεται κλητῆρα ἄγουσα ἔωθεν ἡ Σαλαμινία” (lines 145–7).

Ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἄστει, ὃς ἦν δεύτερος τοῖς Ὀρνισι. πρῶτος Ἀμειψίας Κωμασταῖς· τρίτος Φρύνιχος Μονοτρόπῳ⁵.

¹ ἕτερος τῶ ἐτέρῳ καί. So R. V. Aldus, vulgo. Dr. Rutherford, however, alters the words into Πεισθέταιρος τῶ ἐταίρῳ καὶ Εὐελπίδης. But this can hardly be right. It was Euelpides who pinned his faith on Peisthetaerus, and not vice versa. The meaning is “as if one (Euelpides) trusted the other, and was sanguine of success.” The attitude of Euelpides explains both names.

² Καλλιστράτου. Καλλιῶν R. V. Aldus and the earlier editions. Bentley suggested Καλλιστράτου, and so Kuster and all the

later editions.

³ This is an error. The events of which the writer speaks took place in the archonship of *Chabrias*. See Clinton's *Fasti Hellenici* anno 415 B. C.

⁴ This is R.'s reading. V. and Aldus have ἡμῖν παρὰ θάλασσαν.

⁵ These notices are arranged in the order in which R. gives them. V. and Aldus arrange them differently. And they are really only extracts, taken from a mass of tedious and irrelevant matter.

CORRIGENDA.

Dramatis personae. The name Κῆρυξ should be added to the list of characters.

Page 34, note to line 266, for "Charadriadae" read "Charadriidae."

Page 114, note to line 830 I ought in this note to have quoted the lines from the Meleager of Euripides, to which Kock has already referred :

Εἰ κερκίδων μὲν ἀνδράσιν μέλοι πόνος,
γυναιξὶ δ' ὅπλων ἐμπέσειεν ἡδοναί.—STOBÆUS lxxiii. 29.

They are supposed to allude to Atalante, and to be addressed by Althaea to her son Meleager, who had fallen in love with the swift-footed and beautiful sportswoman.

Page 142, line 1040 for τοῖς αὐτοῖς μέτροισι καὶ σταθμοῖσι καὶ νομίμασι read, with the MSS., τοῖσδε τοῖς μέτροισι καὶ σταθμοῖσι καὶ ψηφίσμασι. I ought not to have followed recent editors in deserting the MS. reading. The speaker, we know, is carrying ψηφίσματα, and he was doubtless also carrying weights and measures, just as the Commissioner was carrying ballot-boxes. ψηφίσμασι is probably introduced παρὰ προσδοκίαν, to caricature the fondness of the Athenians for passing resolutions. See, inter alia, Clouds, 1429, Lysistrata 703, 704.

Page 206, note to line 1545, for "sentient" read "sentiment."

CORRIGENDA IN THE THESMOPHORIAZUSAE.

Introduction, p. xxxiv. The dissolution of the Council of 500 was even later than there mentioned. It took place on the fourteenth of Thargelion, that is, at the end of May. See the Polity of Athens, chap. 32.

Id. p. xxxv. By some accident the performance of the "Birds" is placed opposite the name of Peisander. It should have been placed opposite the name of Chabrias.

Page 154 (ninth line from top). For "a thing or too" read "a thing or two."

ΟΡΝΙΘΕΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΥΕΛΠΙΔΗΣ.	ΑΓΓΕΛΟΙ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.	ΙΡΙΣ.
ΤΡΟΧΙΑΟΣ, Θεράπων Ἕποπος.	ΠΑΤΡΑΛΟΙΑΣ.
ΕΠΟΨ.	ΚΙΝΗΣΙΑΣ, διθυραμβοποιός.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.	ΣΥΚΟΦΑΝΤΗΣ.
ΙΕΡΕΥΣ.	ΠΡΟΜΗΘΕΥΣ.
ΠΟΙΗΤΗΣ.	ΠΟΣΕΙΔΩΝ.
ΧΡΗΣΜΟΛΟΓΟΣ.	ΤΡΙΒΑΛΛΟΣ.
ΜΕΤΩΝ, γεωμέτρης.	ΗΡΑΚΛΗΣ.
ΕΠΙΣΚΟΠΟΣ.	ΟΙΚΕΤΗΣ Πεισθεταίρου.
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.	

In R. the Dramatis Personae are given as—

Πεισθέταιρος.	Γεωμέτρης.	Ἡρακλῆς.
Εὐελπίδης.	Ψηφισματογράφος.	Τριβαλλός.
Θεράπων Ἕποπος.	Ποιητής.	Ἕποψ.
Ἴρις.	Χορὸς ὀρνίθων.	Προμηθεύς.
Ἀγγελος.	Ποσειδών.	

In V. they are given as—

θέταιρος.	Ἕποψ ὃς Τηρεύς.	Ἱερεὺς.	Πατραλοίας.	Ψηφισματογράφος.	Ποιητής.
πίδης.	Ἀγγελος.	Χορὸς ὀρνίθων.	Ἐπίσκοπος.	Κινησίας, διθυραμβοποιός.	
ιηθεύς.	Γεωμέτρης.	Ποσειδών.	Ἴρις.	Τροχίλος.	Οἰκέτης.
αλλός.	Ἡρακλῆς.				

ΟΡΝΙΘΕΣ

- ΕΥ. Ὀρθὴν κελεύεις, ἢ τὸ δένδρον φαίνεται ;
 ΠΕΙ. διαρραγείης· ἦδε δ' αὖ κρώζει πάλιν.
 ΕΥ. τί ὦ πόνηρ' ἄνω κάτω πλανύττομεν ;
 ἀπολούμεθ', ἄλλως τὴν ὁδὸν προφορουμένω.
 ΠΕΙ. τὸ δ' ἐμὲ κορώνη πειθόμενον τὸν ἄθλιον 5
 ὁδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια.
 ΕΥ. τὸ δ' ἐμὲ κολοιῶ πειθόμενον τὸν δύσμορον
 ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων.
 ΠΕΙ. ἀλλ' οὐδ' ὅπου γῆς ἐσμὲν οἶδ' ἔγωγ' ἔτι.
 ΕΥ. ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που ; 10
-

A desolate scene. In the background we see a solitary tree, and a sheer rock rising like a wall. In front are two tired old Athenians, each carrying a bird in his hand. The one with a crow (κορώνη) is Peisthetaerus: the other with a jackdaw (κολοιός), Euelpides. The birds have guided them from Athens, but now seem lost; pointing different ways, and sometimes gaping up into the air. In truth, they have reached their goal, but their masters do not know that; and the dialogue is commenced by Euelpides, apostrophizing his jackdaw; *Straight on do you bid me go, where the tree is visible?* τοῦτο λέγει

ὁ τὸν κολοῖον φέρων, says the Scholiast, ὡς ἐν ἀπόπτῳ δένδρου τιπὸς ὄντος, καὶ τοῦ κολοιοῦ σημαίνοντος κατ' ἐκείνο πορεύεσθαι. The notion that the two Athenians are accompanied by their slaves is an erroneous deduction from 656 *infra*. For Xanthias and Manodorus, there mentioned, are merely stage attendants (probably the same as those mentioned in 435 *infra*) summoned out from behind the scenes for the sole purpose of carrying in the luggage; just as Manes, *infra* 1311, is summoned to bring out the feathers. It is plain that in the preliminary scenes with the birds, there are but two men on the stage.

THE BIRDS

EUELPIDES. Straight on do you bid me go, where the tree stands?

PEISTHETAERUS. O hang it all ! mine's croaking back again.

EU. Why are we wandering up and down, you rogue?

This endless spin will make an end of *us*.

PEI. To think that I, poor fool, at a crow's bidding,

Should trudge about, an hundred miles and more !

EU. To think that I, poor wretch, at a daw's bidding,

Should wear the very nails from off my feet !

PEI. Why, where we are, I've not the least idea.

EU. Could you from hence find out your fatherland?

2. διαπαγείς] This seems to be a mere expletive, intended to relieve the speaker's feelings, and not specifically addressed either to his comrade, or to one of the birds. On the latter part of the line the Scholiast says, τοῦτο ὁ τὴν κορώνην φέρων, ὡς εἰς τοῦναντίον τῷ κολοιῶ παρακελευομένης πορεύεσθαι· τὸ γὰρ πάλιν ἀντὶ τοῦ εἰς τοῦπίσω.

4. προφοροῦμένω] *Threading our way to and fro*. Δεῦρο κάκεισε πορευόμενοι εἰς τὰναντία. προφορεῖσθαι γὰρ λέγεται τὸ παραφέρειν τὸν στήμονα τοῖς διαζομένοις.—Scholiast. The Oxford Lexicographers refer to a passage in Xenophon's treatise on hunting (vi. 15), where hounds, getting

on the scent of the hare, are described as προφορούμεναι, running to and fro, working out the trail; and to a very similar line to the present, cited by Suidas (s. v. ἀράχνης) from the Cyclopes of Callias (a comic poet contemporary with Aristophanes), ἀλλ', ὥσπερ ἀράχνης, τὴν ὁδὸν προφορούμεθα. For so the line should be read, since Suidas is citing it to illustrate the use of the masculine ἀράχνης. Observe the conjunction of the plural and the dual, ἀπολούμεθα, προφοροῦμένω; as *infra* 43-5, 64, 120, 641-4, 664, and frequently elsewhere. And see the Commentary on Frogs 605: and add *Plutus* 441.

ΠΕΙ. οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν Ἐξηκεστίδης.

ΕΥ. οἶμοι. ΠΕΙ. σὺ μὲν ὦ τᾶν τὴν ὁδὸν ταύτην ἴθι.

ΕΥ. ἦ δεινὰ γὰρ δέδρακεν οὐκ τῶν ὀρνέων,

ὁ πινακοπώλης Φιλοκράτης μελαγχολῶν,

ὃς τῶδ' ἔφασκε νῶν φράσειν τὸν Τηρέα

τὸν ἔποφ', ὃς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων·

κάπέδοτο τὸν μὲν Θαρρελείδου τουτονὶ

15

11. Ἐξηκεστίδης] *Not even Execestides*; a man so clever in finding a fatherland, that, though a Carian slave (infra 764), he managed to find one in Athens itself, and passed himself off as a genuine Athenian citizen. From the frequent allusions in this play to unqualified persons who had improperly got on the roll of citizens, we may surmise that a

strict revision of the roll had recently been made, probably in connexion with some gratuitous distribution of grain: see Wasps 718, and the note there; and the note on 580 infra. And for a further allusion to Execestides see infra 1527. The Scholiast cites some lines from the *Μονότροπος* of Phrynichus, a play which competed with the *Birds*:

(A) μεγάλους πιθήκους οἶδ' ἑτέρους τινὰς λέγειν,
Λυκέαν, Τελέαν, Πείσανδρον, Ἐξηκεστίδην.

(B) ἀνωμάλους εἴπας πιθήκους . . .

ὁ μὲν γὰρ δειλὸς, ὁ δὲ κόλαξ, ὁ δ' αὖ νόθος.

Lyceas is quite unknown, and possibly his name is corrupt, and we should read ἑτέρους κἀγὼ τινὰς | λέγειν. The three others, Peisander ὁ δειλός, Teleas ὁ κόλαξ, and Execestides ὁ νόθος, are all satirized in the present play.

12. τὴν ὁδὸν ταύτην] Τὴν εἰς τὸ οἶμοι ὁδὸν βάδιζε.—Scholiast. *The road to Sorrow.*

13. δεινὰ γὰρ δέδρακεν] *Has shamefully entreated us.* Throughout the opening scene Euelpides is the principal speaker. Peisthetaerus does not come to the fore, until he formulates his grand project for building a great bird-city.

14. ὁ πινακοπώλης] Philocrates of the bird-market (οὐκ τῶν ὀρνέων, see the

note on Wasps 789) was a dealer in wild birds, which he exposed for sale on earthenware trays: ἐπὶ πινάκων κεραμέων, Pollux vii. segm. 197. τὰ λιπαρὰ τῶν ὀρνέων ἐπὶ πινάκων τιθέντες ἐπώλουν.—Scholiast. And so Hesychius, Photius, and Suidas. Siskins he sold at the rate of seven an obol (infra 1079); but he charged an entire obol for a jackdaw, and thrice that amount for a crow. For his many offences against the birds, the Chorus, in the second Epirrhemata, set a price upon his head.

16. ἐκ τῶν ὀρνέων] These words have of course precisely the same meaning here as they had three lines above. The actor, as in the Comedies of Aristo-

PEI. No, that would pose even—Exceestides !
 EU. O, here's a nuisance ! PEI. Go *you* there, then, friend.
 EU. I call Philocrates a regular cheat,
 The fool that sells the bird-trays in the market.
 He swore these two would lead us straight to Tereus,
 The hoopoe, made a bird in that same market.
 So then this daw, this son of Tharreleides,

phanes so frequently happens, is speaking in his own person, and not in the character he represents in the drama. The hoopoe, whom the adventurers are seeking, is really another actor, and how then has he become a bird? By means of plumage which, like the jackdaw and the crow themselves, was obtained from the bird-market. Those two birds might not unreasonably be expected to find out the person disguised in feathers which had come from the same stall as themselves. This seems to me the obvious sense of the passage, but all the Commentators interpret it differently. Thus Bergler, *ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans*; Brunck, *solas hasce inter omnes aves dixit nobis indices futuras esse Terei*. Fritzsche (at Thesm. 910) *qui Rex avium factus est ab aviculis*; Kennedy, *changed into a (winged) bird from being a (barbarian) bird*. All these explanations are quite unsatisfactory, and several editors, frankly admitting that they cannot make head or tail of the passage, omit or rewrite the line.—The story of Tereus is told by Apollodorus iii. 14; how Pandion, king of Athens, had two daughters, Procne and Philo-

mela; how Tereus of Thrace married the one, and outraged the other; how the sisters, in revenge, killed his son Itys, and served him up for his father's dinner; how he pursued them, and the three were changed into birds, Tereus into a hoopoe, Procne into a nightingale, and Philomela into a swallow; καὶ Πρόκνη μὲν γίνεται ἀηδῶν, Φιλομήλα δὲ χελιδὼν ἀπαρνεοῦται δὲ καὶ Τηρεὺς, καὶ γίνεται ἔποψ. Cf. Ovid, Met. vi. 667–74. Other writers relate the story of the metamorphosis differently: and, in particular, Philomela was often, as she is now universally, identified with the nightingale; but Apollodorus presents that form of the legend which is followed by Aristophanes.

17. τὸν Θαρρελείδου] *Son of Tharreleides*. This is undoubtedly a skit on some person of diminutive stature; but whether that person was Tharreleides himself, or his son Asopodorus, the old grammarians themselves were unable to determine. There seems no reason for suggesting a pun on θαρραλῆος; and there are certainly no grounds for changing the well-authenticated name Θαρρελείδου into Θαρραλείδου, as some critics do, in order to lend plausibility to the supposed pun.

- κολοιδὸν ὀβολοῦ, τηνδεδὶ τριωβόλου.
 τῷ δ' οὐκ ἄρ' ἦσθην οὐδὲν ἄλλο πλὴν δάκνειν.
 καὶ νῦν τί κέχνηας; ἔσθ' ὅποι κατὰ τῶν πετρῶν 20
 ἡμᾶς ἔτ' ἄξεις; οὐ γάρ ἐστ' ἐνταῦθά τις
 ὁδός. ΠΕΙ. οὐδὲ μὰ Δί' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.
- ΕΥ. ἡ δ' αὖ κορώνη τῆς ὁδοῦ τί λέγει πέρι;
 ΠΕΙ. οὐ ταῦτ' αὖ κρώζει μὰ Δία νῦν τε καὶ τότε.
- ΕΥ. τί δὴ λέγει περὶ τῆς ὁδοῦ; ΠΕΙ. τί δ' ἄλλο γ' ἢ 25
 βρύκουσ' ἀπέδεσθαί φησί μου τοὺς δακτύλους;
- ΕΥ. οὐ δεινὸν οὖν δῆπ' ἐστὶν ἡμᾶς, δεομένους
 ἐς κόρακας ἐλθεῖν καὶ παρῆσκευασμένους,
 ἔπειτα μὴ 'ξευρεῖν δύνασθαι τὴν ὁδόν;
 ἡμεῖς γὰρ, ὄνδρες οἱ παρόντες ἐν λόγῳ, 30
 νόσον νοσοῦμεν τὴν ἐναντίαν Σάκᾱ.
 ὁ μὲν γὰρ, ὃν οὐκ ἄστὸς, εἰσβιάζεται,
 ἡμεῖς δὲ, φυλῇ καὶ γένει τιμώμενοι,
 ἀστοὶ μετ' ἀστῶν, οὐ σοβούντος οὐδενός,
 ἀνεπτόμεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν, 35
 αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
 τὸ μὴ οὐ μεγάλην εἶναι φύσει κευδαίμονα
 καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.

19. δάκνειν] Here, we may suppose, the daw bites its owner's fingers; and, seven lines below, the crow follows suit.

25. τί δὴ λέγει] The observation of Peisthetaerus in the preceding line was no answer to the question of Euelpides; and the latter, nettled at this, repeats the question at the top of his voice.

28. ἐς κόρακας] The way to go to the ravens (in the sense of our English expression "to go to the dogs") was far too easily found out by many a young Athenian; whilst these two elderly and highly respectable citizens, however

much they may desire to go to the ravens (that is, to the realm of the birds), are quite unable to find out the way.

31. Σάκᾱ] Here we light upon another person who had got upon the roll of citizens without possessing the necessary qualification, see on 11 supra. This is Acestor, the tragic poet, already mentioned in Wasps 1221, who was nicknamed Σάκας, from the strain of Scythian blood he was supposed to have in his veins; οἱ γὰρ Πέρσαι, says Hdt. vii. 64, πάντας τοὺς Σκύθας καλέουσι Σάκας.

35. ποδοῖν] Ἀντὶ τοῦ πτεροῖν—Scho-

We bought for an obol, and that crow for three.
 But what knew they? Nothing, but how to—bite!
 Where are you gaping now? Do you want to lead us
 Against the rocks? There's no road here, I tell you.

PEI. No, nor yet here; not even the tiniest path.

EU. Well, but what says your crow about the road?

PEI. By Zeus, she croaks quite differently now.

EU. (*Shouting.*) WHAT DOES SHE SAY ABOUT THE ROAD? PEI. She says
 She'll gnaw my fingers off: that's all she says.

EU. Now isn't it a shame that when we are here
 Ready and willing as two men can be
 To go to the ravens, we can't find the way.
 For we are sick, spectators, with a sickness
 Just the reverse of that which Sacas has.
 He, no true townsman, would perforce press in;
 Whilst we, with rights of tribe and race unchallenged,
 Townsmen mid townsmen, no man scaring us,
 Spread both our—feet, and flew away from home.
 Not that we hate our city, as not being
 A prosperous mighty city, free for all
 To spend their wealth in, paying fines and fees.

liast. He commences the line as if he was speaking of birds; but at its close substitutes "feet" for "wings."

37. *μεγάλην κευδαίμονα*] This was, or became, the normal description of a flourishing township. In the second chapter of the *Anabasis*, Xenophon, who may well have been present at the performance of this comedy, employs it four times. Cyrus, he says, marched *εἰς Κολοσσάς, πόλιν οἰκουμένην, εὐδαίμονα καὶ μεγάλην* . . . *εἰς Κελαινάς, τῆς Φρυγίας πόλιν οἰκουμένην, μεγάλην καὶ εὐδαίμονα* . . . *πρὸς Δάαν, πόλιν οἰκου-*

μένην, μεγάλην καὶ εὐδαίμονα. . . . *εἰς Ταρσοῦς, πόλιν τῆς Κιλικίας, μεγάλην καὶ εὐδαίμονα*. Cf. Sozomen. H. E. iv. 16. 9.

38. *ἐναποτίσαι*] *Παρ' ὑπόνοιαν ἀντὶ τοῦ ἐμβιῶναι καὶ ἐνοικεῖν, εἶπεν ἐναποτίσαι χρήματα. εἰς τὸ φιλόδικον τῶν Ἀθηναίων, ὅτι συκοφαντούμενοι πολλοὶ ἀπέτινον χρήματα*.—Scholiast. With *ἐναποτίσαι*, *to pay fines in*, Bergler compares the use of *ἐγκαθησᾶν, to grow up in, to spend one's youth in*, in Eur. Hipp. 1096. And with regard to the words *πάσι κοινῇν* Beck refers to the eulogy pronounced upon Athens by Pericles in his Funeral

- οἱ μὲν γὰρ οὖν τέττιγες ἓνα μῆν' ἢ δύο
ἐπὶ τῶν κραδῶν ἄδουσ', Ἀθηναῖοι δ' αἰεὶ 40
ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον.
διὰ ταῦτα τόνδε τὸν βάδον βαδίζομεν,
κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,
ὅποι καθιδρυθέντε διαγενοίμεθ' ἄν. 45
ὁ δὲ στόλος νῶν ἔστι παρὰ τὸν Τηρέα
τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,
εἷ που τοιαύτην εἶδε πόλιν ἧ' πέπτατο.
ΠΕΙ. οὗτος. ΕΥ. τί ἔστιν; ΠΕΙ. ἡ κορώνη μοι πάλαι
ἄνω τι φράζει. ΕΥ. χῶ κολοῖδς οὔτοσι 50
ἄνω κέχηγεν ὥσπερ εἰ δεικνύς τί μοι.
κούκ ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.
εἰσόμεθα δ' αὐτίκ', ἣν ποιήσωμεν ψόφον.
ΠΕΙ. ἀλλ' οἶσθ' ὃ δρᾶσον; τῷ σκέλει θένε τὴν πέτραν.
ΕΥ. σὺ δὲ τῇ κεφαλῇ γ', ἴν' ἧ διπλάσιος ὁ ψόφος. 55
ΠΕΙ. σὺ δ' οὖν λίθω κόψον λαβών. ΕΥ. πάνυ γ', εἰ δοκεῖ.
παῖ παῖ. ΠΕΙ. τί λέγεις οὗτος; τὸν ἔποπα παῖ καλεῖς;
οὐκ ἀντὶ τοῦ παιδός σ' ἐχρήν ἔποποι καλεῖν;

Oration (Thuc. ii. 39) τὴν πόλιν κοινὴν
παρέχομεν, that is *free and open to all*.

40. ἐπὶ τῶν κραδῶν] Literally, *upon the*
fig-trees, but doubtless, as the Scholiast
says, ἀπὸ ἐνὸς τὰ ἄλλα πάντα δένδρα

ἐμφαίνει. The "song" of the cicada from
the branches of trees is a favourite topic
of the Greek poets. Homer (Iliad
iii. 151) makes it a simile for the thin
voices of Priam and his aged counsellors,

And the sound of their piping voices was like the Cicada's cry
As it rings out shrill through the wood from the tree where she sitteth on high.

WAY.

Hesiod twice interweaves it into a description of midsummer,

In the day when the thistle has bloomed,
And the Chirruper, high on his seat,
Pours from the branch of a tree
In the rapture of midsummer heat,
Pours to the beat of his wings
A melody thrilling and sweet.—Works and Days, 582.

Aye, the cicalas chirp upon the boughs
 One month, or two ; but our Athenians chirp
 Over their lawsuits all their whole life long.
 That's why we are journeying on this journey now,
 Trudging along with basket, pot, and myrtles,
 To find some quiet easy-going spot,
 Where we may settle down, and dwell in peace.
 Tereus, the hoopoe, is our journey's aim,
 To learn if he, in any place he has flown to,
 Has seen the sort of city that we want.

PEI. You there! EU. What now? PEI. My crow keeps croaking upwards
 Ever so long. EU. And here's my jackdaw gaping
 Up in the air, as if to show me something.
 There must be birds about, I am sure of that.
 Let's make a noise and we shall soon find out.

PEI. Then harkye ; bang your leg against the rock.

EU. And you, your head ; and there'll be twice the noise.

PEI. Well, take a stone and knock. EU. Yes, I'll do that.

Boy ! Boy ! PEI. Eh ! What ! do you call the hoopoe " Boy " ?
 You should call " Whoop-ho there," not " Boy " of course.

And again in the Shield of Heracles 393. Cf. *infra* 1095. See the additional note on the τέττιξ at the end of this Commentary.

43. *κανοῦν κ.τ.λ.*] Τὰ πρὸς θυσίαν κομίζουσιν, ἵνα οἰκίσαντες ἐπὶ τῇ ἰδρύσει θύσωσιν.—Scholiast. We know from Peace 948 that the cane-basket (*κανοῦν*) might contain the sacrificial knife, the barley grains, and the myrtle-wreath ; though here the myrtles are separately named : see the note on Thesm. 37. The only sacrificial requirement mentioned in the Peace which is here

omitted is the *fire* ; and that may have been carried in the *χύτρα*, *Lysistrata* 308, 315. *φέροντας πῦρ ἐν χύτραις*, Xen. *Hell.* iv. 5. 4. That Athens was not, and could not safely become a πόλις ἀπράγμων, was, according to the historian, an argument put forward by Alcibiades in advocating the Sicilian expedition, Thuc. vi. 18.

54. *τῷ σκέλει κ.τ.λ.*] According to the Scholiast there was a boyish joke, *strike the rock with your leg, and the birds will fall down* ; δὸς τὸ σκέλος τῇ πέτρᾳ, καὶ πεσοῦνται τὰ ὄρνεα.

- ΕΥ. ἐποποῖ. ποιήσεις τοί με κόπτειν αὐθις αὖ.
 ἐποποῖ. ΤΡΟΧ. τίνες οὗτοι; τίς ὁ βοῶν τὸν δεσπότην; 60
- ΕΥ. *Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμήματος.
 ΤΡΟΧ. οἴμοι τάλας, ὀρنيθοθήρα τουτωί.
 ΕΥ. οὕτω 'στι δεινὸν, οὐδὲ κάλλιον λέγειν;
 ΤΡΟΧ. ἀπολεῖσθον. ΕΥ. ἀλλ' οὐκ ἐσμέν ἀνθρώπων. ΤΡΟΧ. τί δαί;
 ΕΥ. Ὑποδεδιῶς ἔγωγε, Λιβυκὸν ὄρνειον. 65
 ΤΡΟΧ. οὐδὲν λέγεις. ΕΥ. καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.
 ΤΡΟΧ. ὁδὶ δὲ δὴ τίς ἐστὶν ὄρνις; οὐκ ἐρεῖς;
 ΠΕΙ. Ἐπικεχὸδὸς ἔγωγε, Φασιανικός.
 ΕΥ. ἀτὰρ σὺ τί θηρίον ποτ' εἶ πρὸς τῶν θεῶν;
 ΤΡΟΧ. ὄρνις ἔγωγε δοῦλος. ΕΥ. ἡττήθης τινὸς 70
 ἀλεκτρύνος; ΤΡΟΧ. οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης
 ἔποψ ἐγένετο, τότε γενέσθαι μ' εὔξατο
 ὄρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχη.
 ΕΥ. δεῖται γὰρ ὄρνις καὶ διακόνου τινός;
 ΤΡΟΧ. οὗτός γ', αἶτ' οἷμαι πρότερον ἀνθρωπὸς ποτ' ὦν. 75
 τότε μὲν ἐρᾷ φαγεῖν ἀφύας Φαληρικός.

60. ΤΡΟΧΙΔΟΣ] The *Dunlin* or *Plover*-*page*. A door suddenly opens in the rock, and an actor emerges, wearing a head-dress or mask representing a Dunlin's head with a long and wide-gaping beak. This gaping beak is regarded as a sign of hostility (see *infra* 308); and if the bird is terrified at the unexpected appearance of two men, whom it naturally assumes to be bird-catchers, in immediate proximity to its home, the men are still more terrified at the threatening and unwonted aspect of the bird. They stagger back, and Peisthetaerus stumbles and falls; the jackdaw and crow make their escape; and it is clear from what follows that

the panic of the men results in a dire disaster, which is its usual consequence on the comic stage; see the note on *Frogs* 307. However, as bird and men respectively recognize the alarm which they themselves have created, their own terror is replaced by self-confidence and good humour. With the first exclamation of Euelpides "Ἀπολλὸν κ.τ.λ. compare *Wasps* 161.

63. οὕτω 'στικ.τ.λ.] *Is it so formidable*(to look at), *and not more pleasant to speak?* He uses the neuter, because he is contemplating the Dunlin as a *θηρίον* (*infra* 69). This is the MS. reading, but it is very unsatisfactory, and its meaning very doubtful. Bentley suggested *οὗτος*

- EU. O, Whoop-ho there! What, must I knock again?
Whoop-ho! PLOVER-PAGE. Whoever are these? Who calls my master?
- EU. Apollo shield us, what a terrible gape!
- P.-P. These be two bird-catchers. O dear, O dear!
- EU. (*Aside.*) As nasty-speaking, as unpleasant-looking!
- P.-P. Ye shall both die! EU. O, we're not men. P.-P. What then?
- EU. Well, I'm the Panic-struck, a Libyan bird.
- P.-P. Nonsense! EU. No nonsense: look for yourself and see.
- P.-P. And *he*—what bird is he? come, won't you answer?
- PEI. I? I'm a pheasant, and a yellow-tailed one.
- EU. But O by all the Gods, whatever are you?
- P.-P. A serving-bird. EU. What, vanquished by some gamecock
In fight? P.-P. No, but my master, when he first
Became a hoopoe, prayed that I might turn
Into a bird, to be his servant still.
- EU. What, does a bird require a serving-bird?
- P.-P. *He* does, as having been a man, I fancy.
So when he wants to taste Phaleric sardines,

“τί δέῃ νῶ τοῦδε” κάλλιον λέγειν, *Heus tu, melius est ut dicas “quid nos eum velimus.”* And Brunck reads οὗτος, τί δεινόν; οὐδὲ κάλλιον λέγεις, *O bone, quid conturbaris? nam cur meliora non loqueris?*

65. Ὑποδεδιώς]. *The Considerably-frightened.* Aristophanes does not fashion the participle into the likeness of a bird's name, and there is no reason why a translator should do so. The words ἐροῦ τὰ πρὸς ποδῶν, as well as the name which Peisthetaerus gives himself, point to the catastrophe to which allusion has been made in the note on 60 supra. “Dicit hoc, quasi prae timore cacaverit” as Bergler, following the Scholiast,

observes.

70. δοῦλος]. This epithet, applied to a bird, may have recalled the well-known line of an unknown author cited by Plutarch in the fourth chapter of his Alcibiades, ἐπτηξ', ἀλέκτωρ δοῦλον ὡς κλίνας πτερὸν (to which Kuster has already referred), and so have given occasion for the question which immediately follows.

76. ἀφύας Φαληρικάς]. Ἀφύαι were little fish of the Clupeidae family (see the note on Wasps 493), very probably *anchovies*. None were thought so good as those taken ἐν εὐκόλοισι Φαλήρου | ἀγκῶσι . . . ἱεροῖς. “Use all ἀφύας for manure” says the poet Archestratus,

- τρέχω 'π' ἀφύας λαβὼν ἐγὼ τὸ τρύβλιον.
 ἔττους δ' ἐπιθυμεῖ, δεῖ τορύνης καὶ χύτρας·
 τρέχω 'πὶ τορύνην. ΕΥ. τροχίλος ὄρνις οὐτοσί.
 οἷσθ' οὖν δ' δρᾶσον, ὦ τροχίλε; τὸν δεσπότην 80
 ἡμῖν κάλεσον. ΤΡΟΧ. ἀλλ' ἀρτίως νῆ τὸν Δία
 εὐδαι, καταφαγὼν μύρτα καὶ σέρφους τινάς.
 ΕΥ. ὅμως ἐπέγειρον αὐτόν. ΤΡΟΧ. οἶδα μὲν σαφῶς
 ὅτι ἀχθέσεται, σφῶν δ' αὐτὸν εἶνεκ' ἐπεγερῶ.
 ΠΕΙ. κακῶς σύ γ' ἀπόλοι', ὥς μ' ἀπέκτεινας δέει. 85
 ΕΥ. οἷμοι κακοδαίμων, χῶ κολοῖός μοῖχεται
 ὑπὸ τοῦ δέους. ΠΕΙ. ὦ δειλότατον σὺ θηρίων,
 δείσας ἀφήκας τὸν κολοῖόν; ΕΥ. εἰπέ μοι,
 σὺ δὲ τὴν κοράνην οὐκ ἀφήκας καταπεσών;
 ΠΕΙ. μὰ Δί' οὐκ ἔγωγε. ΕΥ. ποῦ γάρ ἐστ'; ΠΕΙ. ἀπέπτατο. 90
 ΕΥ. οὐκ ἄρ' ἀφήκας; ὦγάθ' ὥς ἀνδρείος εἶ.
 ΕΠ. ἀνοιγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ.
 ΕΥ. ὦ Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ τὸ θηρίον;
 τίς ἢ πτέρωσις; τίς ὁ τρόπος τῆς τριλοφίας;
 ΕΠ. τίνες εἰσὶ μ' οἱ ζητοῦντες; ΕΥ. οἱ δώδεκα θεοὶ 95
 εἴξασιν ἐπιτρίψαί σε. ΕΠ. μὼν με σκώπτετον

from whom the foregoing words are quoted, "save those which are taken at Athens." See the three chapters devoted by Athenaeus to ἀφύαι (vii. 22-4), in which the Phaleric ἀφύαι are several times noticed.

84. ἐπεγερῶ] The Dunlin goes in to awaken the Hoopoe. While he is within, the two men, left outside, discourse of the fright they have received.

92. ἀνοιγε τὴν ὕλην] A turn of the ἐκκύκλημα brings out the Hoopoe, together with a portion of his dwelling. Had it been a man's habitation, the portion

brought out would have been the interior of a chamber (see the notes on Thesm. 95, 277), but, being a bird's habitation, it consists of small trees and brushwood, which, with the brushwood still within the aperture, form the copse, or λόχμη, in which the Hoopoe has been roosting, and in which his wife (Procne, the nightingale) is even now reposing. Into this λόχμη the Hoopoe disappears to sing his "Serenade" and his "Bird-call"; and from this λόχμη the music of the flute, imitating the warbled response of the

- I run for the sardines, catching up a dish.
 Does he want soup? then where's the pot and ladle?
 I run for the ladle. EU. A regular running-page.
 Now harkye, Plover-page, run in and call
 Your master out. P.-P. Great Zeus! he has just been eating
 Myrtles and midges, and is gone to roost.
- EU. But still, do wake him. P.-P. Well I know he won't
 Like to be waked, still for your sake I'll do it.
- PEI. Confound the bird! he frightened me to death.
- EU. O dear! O dear! my heart went pit-a-pat,
 My daw's gone too. PEI. (*Severely.*) Gone! O you coward you,
 You LET him go! EU. Well, didn't you fall down,
 And let your crow go? PEI. No, I didn't. No!
- EU. Where is she then? PEI. She flew away herself.
- EU. You didn't let her go. You're a brave boy!
- HOPOE. Throw wide the wood, that I may issue forth!
- EU. O Heracles, why what in the world is this?
 What feathering's here? What style of triple-cresting?
- HOOP. Who be the folk that seek me? EU. The Twelve Gods
 Would seem to have wrought your ruin. HOOP. What, do you jeer me,

nightingale, is supposed to proceed. See infra 202, 207, 224, 265. It is this copse, here called ἔλγ (possibly, as Dr. Merry observes, with a play on πύλη), which the Hoopoe requires to be parted asunder, that he may come out to receive his visitors.

95. οἱ δώδεκα θεοί] The adventurers had expected to see the Hoopoe in the glory of his full plumage, and are taken aback at finding him almost featherless. His "enormous crest" and "very long, slightly arched beak" are indeed sufficiently in evidence; but except on his

head and his wings he has got no feathers at all. Euelpides suggests that all the Twelve Gods—the Twelve great Gods who composed the supreme Council of Olympus—must have combined to reduce him to this pitiful plight. Some suppose that the words εἴξαι ἐπιτρίψαι σε are an afterthought introduced παρὰ προσδοκίαν into a sentence which was originally intended to have a different termination; but there seem to be no sufficient grounds for this opinion. As to the appeal to Heracles two lines above, see the note on Peace 180.

- ὀρῶντε τὴν πτέρωσιν; ἦν γὰρ, ὦ ξένοι,
 ἄνθρωπος. ΕΥ. οὐ σοῦ καταγελῶμεν. ΕΠ. ἀλλὰ τοῦ;
 ΕΥ. τὸ ράμφος ἡμῖν σου γέλοιον φαίνεται.
 ΕΠ. τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται 100
 ἐν ταῖς τραγωδίαισιν ἐμὲ τὸν Τηρέα.
 ΕΥ. Τηρεὺς γὰρ εἶ σύ; πότερον ὄρνις ἢ ταῶς;
 ΕΠ. ὄρνις ἔγωγε. ΕΥ. κατὰ σοι ποῦ τὰ πτερά;
 ΕΠ. ἐξερρύηκε. ΕΥ. πότερον ὑπὸ νόσου τινός;
 ΕΠ. οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα 105
 πτερορρυεῖ τε καὶ τις ἔτερα φύομεν.
 ἀλλ' εἴπατόν μοι σφὼ τίν' ἐστὸν; ΕΥ. νῶ; βροτώ.
 ΕΠ. ποδαπὸ τὸ γένος; ΕΥ. ὅθεν αἱ τριήρεις αἱ καλάι.
 ΕΠ. μὴν ἡλιαστά; ΕΥ. μᾶλλον θατέρου τρόπον,
 ἀπηλιαστά. ΕΠ. σπείρεται γὰρ τοῦτ' ἐκεῖ 110
 τὸ σπέρμ'; ΕΥ. ὀλίγον ζητῶν ἂν ἐξ ἀγροῦ λάβοις.
 ΕΠ. πράγους δὲ δὴ τοῦ δεομένω δεῦρ' ἤλθετον;
 ΕΥ. σοὶ ξυγγενέσθαι βουλομένω. ΕΠ. τίνος πέρι;

100. Σοφοκλέης] Sophocles had written a tragedy called the "Tereus," of which the triple metamorphosis was doubtless the culminating incident. He was far too great an artist to have exhibited the transformation on the stage (*ne coram populo . . . in avem Procne vertatur*, Horace, A. P. 185-7), or to have introduced Tereus afterwards, in the guise of a hoopoe. The metamorphosis must have been described by a Messenger, who very probably did not enter into the specific details of the change except so far as related to the head and wings; so as to give occasion to the Athenian wits to suggest that in all other respects he remained a man. The expression ἐν ταῖς τραγωδίαισιν does not refer (as in the

translation it does) to that particular play. It means generally "in the Tragedies," that is to say, in the Tragic, as opposed to the Comic, competitions.

102. ταῶς] The peacock had only recently been introduced into Athens from the East, and was still the greatest possible rarity there. In a chapter on the peacock (ix. 56) Athenaeus brings together many references to the bird, and most of them allude to its original scarcity. Thus Antiphanes, a Comic Poet of the transition period (who began to exhibit some time after the death of Aristophanes), says in his *Στρατιώτης*, "A man used to bring in a pair of peacocks, as a very scarce article; but now," he adds "they are

- Seeing the way I'm feathered? Strangers, I
 Was once a man. EU. It's not at you we're laughing.
 HOOP. What is it then? EU. Your beak looks rather funny.
 HOOP. This is the way that Sophocles disfigures
 The manly form of Tereus in his Play.
 EU. What, are you Tereus? Are you bird or peacock?
 HOOP. I am a bird. EU. Then, where are all your feathers?
 HOOP. They've fallen off! EU. What! from disease, or why?
 HOOP. No, but in winter-time all birds are wont
 To moult their feathers, and then fresh ones grow.
 But tell me what *ye* are. EU. We? mortal men.
 HOOP. And of what race? EU. Whence the brave gallies come.
 HOOP. Not dicasts, are ye? EU. No, the other sort.
 We're anti-dicasts. HOOP. Grows that seedling there?
 EU. Aye in the country you can find a few,
 If you search closely. HOOP. But what brings you hither?
 EU. To talk with you a little. HOOP. What about?

more plentiful than quails." But Eubulus, a contemporary of Antiphanes, speaks in his *Phoenix* as if they were still very scarce, *καὶ γὰρ ὁ ταῶς διὰ τὸ σπάνιον θαυμάζεται*. And Antiphon, the Orator, says that the public were admitted to see them on the new-moons only. Euelpides, at all events, seems to know nothing about them. Here he distinguishes a peacock from a bird; in the following line he implies that if Tereus had been a peacock, there would be nothing surprising in his having no feathers; whilst a little further on (269) he inquires if the flamingo is a peacock. Possibly there is an allusion to some recent exhibition of ignorance on the subject.

109. *μη' ἀλλὰ θατέρου τρόπου*] He seems to be quoting from a line in the *Medea* of Euripides *μηδ' ἥσυχαιάν ἀλλὰ θατέρου τρόπου* (808), a line all the more likely to impress itself on the popular mind because it is repeated, with a slight variation, from an earlier line (305) of the same play.

111. *ἐξ ἀγροῦ*] That is to say "amongst the country folk," *οἱ οἱ ἀγροικοὶ μόνοι εἰσὶν οἱ μὴ φιλοδικασταί, ὥς δλίγων ὄντων τῶν μισοδικῶν, καὶ τούτων ἀγροίκων*, as the Scholiast observes. It must be remembered that at this time the country-folk had returned to their farms again, and were no longer cooped within the city walls.

- ΕΥ. ὅτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νῶ ποτέ,
 κἀργύριον ὠφέιλῃσας, ὥσπερ νῶ ποτέ, 115
 κοῦκ ἀποδιδούς ἔχαιρες, ὥσπερ νῶ ποτέ·
 εἴτ' αὐθις ὀρνίθων μεταλλάξας φύσιν
 καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
 καὶ πάνθ' ὅσαπερ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς·
 ταῦτ' οὖν ἰκέται νῶ πρὸς σέ δεῦρ' ἀφίγμεθα, 120
 εἴ τινα πόλιν φράσειας ἡμῖν, εὐερον
 ὥσπερ σισύραν, ἐγκατακλινῆναι μαλθακῇν.
- ΕΠ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν ;
 ΕΥ. μείζω μὲν οὐδὲν, προσφορωτέραν δὲ νῶν.
 ΕΠ. ἀριστοκρατεῖσθαι δῆλος εἰ ζητῶν. ΕΥ. ἐγώ ; 125
 ἥκιστα· καὶ τὸν Σκελλίου βδελύττομαι.
- ΕΠ. ποῖαν τιν' οὖν ἥδιστ' ἂν οἰκοῖτ' ἂν πόλιν ;
 ΕΥ. ὅπου τὰ μέγιστα πράγματ' εἴη τοιάδε·
 ἐπὶ τὴν θύραν μου πρῶτ' ἔλθων τῶν φίλων
 λέγοι ταδί· “ πρὸς τοῦ Διὸς τοῦλυμπίου 130
 ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδιά
 λουσάμενα πρῶτ'· μέλλω γὰρ ἐστιᾶν γάμους·
 καὶ μηδαμῶς ἄλλως ποιήσης· εἰ δὲ μὴ,

116. οὐκ ἀποδιδούς] These words must be taken together, *not paying*, that is *shirking the payment of, your debts*.

123. τῶν Κραναῶν] Τῶν Ἀθηνῶν. —Scholiast. Κραναῖ was the most ancient name of Athens; a name in the plural form, like Ἀχαρναῖ, Πλαταιαῖ, and (with a different accent) Ἀθῆναι itself, Μυκῆναι, Θῆβαι, and many others. It was also called ἡ Κραναὰ πόλις, but there of course Κραναὰ is an adjective ; Ach. 75, Lys. 481. The name had the same patriotic flavour to Athenian ears, that

“Old England” has to our own.

124. προσφορωτέραν] Ἐπιτηδειοτέραν. —Scholiast. *More suited to our requirements*.

126. τὸν Σκελλίου] Παρὰ τὸ ὄνομα πέ- παιχεν, ἐπεὶ Ἀριστοκράτης Σκελλίου ἦν υἱός. —Scholiast. The necessity of finding out a suitable town affords the poet an opportunity of throwing out some little sarcastic remarks upon sundry obnoxious citizens, presumably sitting among the spectators. We do not want an aristocracy, says Euelpides, for we loathe

EU. You were a man at first, as we are now,
 And had your creditors, as we have now,
 And loved to shirk your debts, as we do now ;
 And then you changed your nature, and became
 A bird, and flew round land and sea, and know
 All that men feel, and all that birds feel too.
 That's why we are come as suppliants here, to ask
 If you can tell us of some city, soft
 As a thick rug, to lay us down within.

HOOP. Seek ye a mightier than the Cranaan town ?

EU. A mightier, no ; a more commodious, yes.

HOOP. Aristocratic ? EU. Anything but that !
 I loathe the very name of Scellias' son.

HOOP. What sort of city would ye like ? EU. Why, one
 Where my worst trouble would be such as this ;
 A friend at daybreak coming to my door
 And calling out *O by Olympian Zeus,*
Take your bath early : then come round to me,
You and your children, to the wedding banquet
I'm going to give. Now pray don't disappoint me,

Aristocrates the son of Scellias ; we will not go to Lepreus, because of the leper Melanthius ; we will not abide amongst the Opuntians, for we cannot abide Opuntius. Aristocrates is selected because of his name, and not because of his opinions, but he did afterwards in fact become one of the most prominent leaders of the aristocratical party. He took part in the oligarchic Revolution of the 400, was an influential member of that body, and ultimately seceded from it with Theramenes, Thuc. viii. 89 ;

Aristotle's Polity of Athens, chap. 33 ; Lysias against Eratosthenes 67. Finally, he was one of the successful generals at Arginusae, and, together with such of his colleagues as ventured to return to Athens, was put to death by the Athenians. As the description *ὁ Σκελλίου* is added to his name by Thucydides (ubi supra), Plato (Gorgias, chap. 27, 472 A), and [Demosthenes] (against Theocritus 87, 1343), there were doubtless other well-known citizens of the same name.

- μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω κακῶς."
- ΕΠ. νῆ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς. 135
τί δαὶ σύ; ΠΕΙ. τοιούτων ἐρῶ κἀγώ. ΕΠ. τίνων;
- ΠΕΙ. ὅπου ξυναντῶν μοι ταδί τις μέμψεται,
ὥσπερ ἀδικηθεὶς, παιδὸς ὠραίου πατὴρ
"καλῶς γέ μου τὸν υἱὸν, ὦ Στιλβωνίδη,
εὐρὸν ἀπιόντ' ἀπὸ γυμνασίου λελουμένον 140
οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγους,
οὐκ ὥρχιπέδησας, ὧν ἐμοὶ πατρικὸς φίλος."
- ΕΠ. ὦ δειλακρίων σὺ τῶν κακῶν οἶων ἐρᾶς.
ἀτὰρ ἔστι γ' ὁποῖαν λέγετον εὐδαίμων πόλις
παρὰ τὴν ἐρυθρὰν θάλατταν. ΕΥ. οἴμοι, μηδαμῶς 145
ἡμῖν παρὰ τὴν θάλατταν, ἵν' ἀνακύψεται
κλητῆρ' ἄγους' ἔωθεν ἡ Σαλαμινία.
Ἑλληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι;
- ΕΠ. τί οὐ τὸν Ἥλεϊον Λέπρεον οἰκίζετον

134. *πράττω κακῶς*] The Scholiast says that there was a proverb, applied to one who would not assist his friends in their adversity, *μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω καλῶς*, and that Euelpides merely changes the *καλῶς* into *κακῶς*. But if there ever was a proverb in those words, which is very unlikely, we may be sure that, like so many other proverbs, it was itself derived from the words of Aristophanes. The phrase *ἐστιᾶν γάμους*, *to make a marriage-feast*, is used by Euripides in the "Madness of Heracles" 483.

139. *Στιλβωνίδη*] This is merely a fancy name in a fancy picture. That the Hoopoe so understood it, and did not suppose the speaker to be giving his own name is plain from 643 *infra*. The

address ὦ δειλακρίων, with which the Hoopoe commences his reply, is an expression of affectionate commiseration, *Poor dear fellow*. See Peace 193.

145. *τὴν ἐρυθρὰν θάλατταν*] This name was not, in ancient times, restricted to what we now term the Red Sea. It was used, as Beck observes, "*de Indico Oceano, de sinu Persico, de Arabico sinu*"; in fact, generally of the seas which wash the south-western coasts of Asia.

147. *ἡ Σαλαμινία*] Δύο εἰσὶ νῆες παρὰ τοῖς Ἀθηναίοις ὑπερέτιδες, ἡ Πάραλος καὶ ἡ Σαλαμινία. ὧν ἡ μὲν Σαλαμινία τοὺς ἐγκαλουμένους εἰς κρίσιν ἵγον, ἡν ἐπ' Ἀλκιβιάδην φησὶ πεμφθῆναι Θουκυδίδης (vi. 61). ἡ δὲ Πάραλος τὰς θεωρίας ἀπῆγεν.—Scholiast. See *infra* 1204. The "Salaminia" was

Else, keep your distance, when my money's—gone.

HOOP. Upon my word, you are quite in love with troubles!

And you? PEI. I love the like. HOOP. But tell me what.

PEI. To have the father of some handsome lad

Come up and chide me with complaints like these,

Fine things I hear of you, Stilbonides,

You met my son returning from the baths,

And never kissed, or hugged, or fondled him,

You, his paternal friend! You're a nice fellow.

HOOP. Poor Poppet, you are in love with ills indeed.

Well, there's the sort of city that ye want

By the Red Sea. EU. Not by the sea! Not where

The Salaminian, with a process-server

On board, may heave in sight some early morn.

But can't you mention some Hellenic town?

HOOP. Why don't ye go and settle down in Elis,

despatched in the autumn of 415 B.C. (some five or six months before the exhibition of the "Birds") to bring back Alcibiades, just as he was approaching the Sicilian coasts at the head of the great Athenian armament. And the observation of Euelpides was doubtless intended to remind the spectators of that dramatic and most momentous event.—It seems like a fragment of ancient history to read in the English newspapers, as I am penning this note (May 7, 1886), that the Greek Government has sent the Salaminia to Constantinople, to bring back the Greek Minister.—As to *κλητήρα*, see the note on Wasps 1408.

149. τὸν Ἡλείων Λέπρεον] There was but one Lepreus, or (as it is usually

called) Lepreum, known to the Athenians; why then does Aristophanes go out of his way to call it the Eleian? No one has taken the trouble to ask the question, yet the answer is not without interest. The Lepreates had, at some remote period, ceded half their land to Elis, but were allowed to remain in possession, on rendering a talent yearly to the treasury of Olympian Zeus. This payment was regularly made until the outbreak of the Peloponnesian War: but subsequently they declined to continue it διὰ πρόφασιν τοῦ πολέμου, which apparently means "on the score of the expenses caused them by the War." And on Elis attempting to enforce payment, they appealed to Sparta. At first both parties agreed to

- ἐλθόνθ' ; ΕΥ. ὅτι νῆ τοὺς θεοὺς, ὅς' οὐκ ἰδὼν, 150
 βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.
- ΕΠ. ἀλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπούντιοι,
 ἵνα χρή κατοικεῖν. ΕΥ. ἀλλ' ἔγωγ' Ὀπούντιος
 οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου.
 οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ; 155
 σὺ γὰρ οἶσθ' ἀκριβῶς. ΕΠ. οὐκ ἄχαρις ἐς τὴν τριβήν·
 οὐ πρῶτα μὲν δεῖ ζῆν ἄνευ βαλλαντίου.
- ΕΥ. πολλήν γ' ἀφείλες τοῦ βίου κιβδηλίαν.
- ΕΠ. νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα
 καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια. 160
- ΕΥ. ὑμεῖς μὲν ἄρα ζήτε νυμφίων βίον.
- ΠΕΙ. φεῦ φεῦ·
 ᾗ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
 καὶ δύναμιν ᾗ γένοιτ' ἂν, εἰ πίθοισθέ μοι.

abide by the award of Sparta; but before any award was given, Elis, suspecting that she would not receive fair play, withdrew from the submission and invaded Lepreum. Thereupon Sparta gave the award against her, and excluded her from the disputed territory, first by placing a temporary garrison of Spartan hoplites there, and afterwards by giving the land to the enfranchised Helots who had fought under Brasidas. Lepreum, therefore, virtually became a part of Messenia. The Eleians, indignant at the action of Sparta, looked about for other alliances. And in the year 420 B.C. a formal alliance for 100 years was contracted between the Athenians, the Argives, the Eleians, and the Mantineians. The story is told in the Fifth Book of Thucydides, chaps.

31, 34, 47. Aristophanes, therefore, having selected Lepreum for the purpose of a gird at Melanthius (the obnoxious tragic poet already assailed in Peace 804, 1009, who was said to be afflicted with leprosy), applies to it the distinctive epithet "Eleian" as a compliment to these new allies, who were doubtless represented by envoys at this celebration of the great Dionysia.

153. Ὀπούντιος] οὗτος συκοφάντης πονηρὸς καὶ μονόφθαλμος.—Scholiast. From other expressions in the Scholia here, and from line 1294 infra, we may infer that this Common Informer had lost one eye, and could not see very well with the other. It was merely for the purpose of having a gibe at his expense that the Hoopoe recommended the adventurers to find a home with the

- At Lepreus? Eu. Leprous! I was never there,
But for Melanthius' sake I loathe the name.
- HOOP. Well then, the Opuntians up in Locris, there's
The place to dwell in! Eu. I become Opuntius!
No thank you, no, not for a talent of gold.
But this, this bird-life here, you know it well,
What is this like? HOOP. A pleasant life enough.
Foremost and first you don't require a purse.
- Eu. There goes a grand corrupter of our life!
- HOOP. Then in the gardens we enjoy the myrtles,
The cress, the poppy, the white sesame.
- Eu. Why, then, ye live a bridegroom's jolly life.
- PEL. Oh! Oh!
O the grand scheme I see in the birds' reach,
And power to grasp it, if ye'd trust to me!

Opuntian Locrians; the people who occupied the coast above Boeotia, facing the northerly portion of Euboea.

159. *σῆσαμα κ.τ.λ.*] These things, Euelpides says two lines below, remind him of a bridegroom's life. We have already seen in the Peace that the sesame-cake (owing to the prolific qualities of the sesame, evidenced by the multiplicity of its seeds) was the recognized wedding-cake at Athens. The same multiplicity exists in the seeds of the poppy and the *σισύμβριον*, *cress*. *σισύμβριον* is by some thought to be "watermint," but here at all events it cannot bear that signification, since watermint is not a garden herb, and has only four small seeds. Linnaeus, and (I believe) modern botanists generally, identify it with *cress*. *μύπρα* are again in line 1100

infra spoken of as the favourite food of the birds. The myrtle of course was specially sacred to Aphrodite; and so apparently were *σισύμβρια*. Bothe refers to Ovid's *Fasti* iv. 869 "*Cumque sua dominae*" (that is, *Veneri*) "*date grata sisymbria myrto.*"

162. *φεῦ φεῦ*] Peisthetaerus breaks into the conversation with the announcement of his grand conception of one great city of the Birds between Heaven and Earth, a conception the development and realization of which occupy the entire remainder of the play. And henceforth he is the ruling spirit of everything that takes place; Euelpides falls more and more into the background, and at last, before the play is half over, Peisthetaerus dispenses with him altogether.

- ΕΠ. τί σοι πιθώμεσθ' ; ΠΕΙ. ὅ τι πίθησθε ; πρῶτα μὲν
 μὴ περιπέτεσθε πανταχῇ κεχηνότες. 165
 ἄς τοῦτ' ἄτιμον τοῦργον ἐστίν. αὐτίκα
 ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη
 " τίς ἐστιν οὗτος ; " ὁ Τελέας ἐρεῖ ταδί·
 " ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος,
 ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταυτῷ μένων." 170
- ΕΠ. νῆ τὸν Διόνυσον εὖ γε μωμᾷ ταυταγί.
 τί ἂν οὖν ποιῶμεν ; ΠΕΙ. οἰκίσατε μίαν πόλιν.
- ΕΠ. ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν ;
- ΠΕΙ. ἄλγηθες ; ὧ σκαϊότατον εἰρηκῶς ἔπος,
 βλέψον κάτω. ΕΠ. καὶ δὴ βλέπω. ΠΕΙ. βλέπε νῦν ἄνω. 175
- ΕΠ. βλέπω. ΠΕΙ. περίαγε τὸν τράχηλον. ΕΠ. νῆ Δία
 ἀπολαύσομαί τί γ', εἰ διαστραφήσομαι.
- ΠΕΙ. εἰδές τι ; ΕΠ. τὰς νεφέλας γε καὶ τὸν οὐρανόν.
- ΠΕΙ. οὐχ οὗτος οὖν δῆπου ὅστιν ὀρνίθων πόλος ;

166. αὐτίκα] *For instance.* The word is used in this sense six times in this very comedy; here, and in lines 378, 483, 574, 786, and 1000. See the note on Thesm. 151.

167. τοὺς πετομένους] *If you ask the flighty people at Athens "Who is that person?"* Teleas (as their leader and spokesman) will reply "*The man is a bird, unstable, flighty, unaccountable, never still for a moment.*" The very flightiest people at Athens, Peisthetaerus means, despise the birds for their excessive flightiness. As to Teleas, see infra 1025 and the lines of Phrynichus cited in the note to line 11 supra. It was doubtless as "grand" to hear *him* declaiming against flightiness, as it was, in King James's opinion, "to hear Baby

Charles laying down the guilt of dissimulation, or Steenie lecturing on the turpitude of incontinence." However, the Scholiast (who is followed by all the Commentators) will not allow that Teleas is reckoned among the πετομένους. He considers the words τοὺς πετομένους ἦν ἔρη equivalent to ἦν τις ἐρώτηση περὶ τῶν πετομένων, citing, by way of confirmation, *Iliad* vi. 239 where the women throng round Hector as he re-enters Troy, εἰρόμεναι παῖδάς τε κασιγνήτους τε. But such a construction is impossible in Aristophanes. The lines which Dr. Blaydes adduces from the *Clouds* (144, 145) ἀνῆρετ' ἄρτι Χαιρεφῶντα Σωκράτης | ψύλλαν ὀπόσους ἄλλοιτο τοὺς αὐτῆς πόδας are altogether beside the mark. ψύλλαν is not there governed

- HOOP. Trust you in what? PEl. What? First don't fly about
 In all directions, with your mouths wide open.
 That makes you quite despised. With *us*, for instance,
 If you should ask the flighty people there,
Who is that fellow? Teleas would reply,
The man's a bird, a flighty feckless bird,
Inconsequential, always on the move.
- HOOP. Well blamed, i'faith; but what we ought to do,
 Tell us. PEl. Live all together: found one State.
- HOOP. What sort of State are birds to found, I wonder.
- PEl. Aye, say you so? You who have made the most
 Idiotic speech, look down. HOOP. I do. PEl. Look up.
- HOOP. I do. PEl. Twirl round your head. HOOP. Zeus! I shall be
 A marvellous gainer, if I twist my neck!
- PEl. What did you see? HOOP. I saw the clouds and sky.
- PEl. And is not that the Station of the Birds?

by *ἀνέρετο*, any more than in the corresponding lines *infra* 1269, 1270, *δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς | οἰχόμενον, εἰ μὴδέποτε νοστήσει πάλιν*, the accusatives τὸν κήρυκα are governed by *δεινόν*. In each case the subject of the succeeding verb is, by a common Attic idiom, placed before the conjunction as an independent accusative. See *Eccl.* 583 and the note there, and the notes on 483 and 652 *infra*. Aristophanes could not have said *ἀνέρετ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν*, as a complete sentence, *Socrates was asking Chaerephon about the flea*. And here the vulgar construction, besides being impossible in itself, renders the whole speech unconnected and pointless. I have adopted Dobree's emendation *τίς ἔστιν οὗτος*; for *τίς ὄρνις*

οὗτος; and have given an aspirate to *ἄνθρωπος*. In the last line of the speech *ἀτέκμαρτος* means *uncertain, one on whose actions you cannot reckon*. And with the concluding words cf. *Wasps* 969.

177. *διαστροφῆσομαι*] Τὸν τράχηλον κλάσω.—Scholiast. The line is, in substance, repeated from *Knights* 175.

179. *πόλος*] Τὸ περιέχον ἅπαν. — ὡς αὐτοῦ τε περιπολουμένου καὶ δι' αὐτοῦ πάντων ἐρχομένων.—Scholiasts. The line is, in substance, repeated from *Knights* 175. The Greeks, says Mr. Grote (*Part I. chap. 20*), "according to Herodotus, acquired from the Babylonians the conception of 'the Pole,' or of the heavens as a complete hollow sphere, revolving round and enclosing the earth." Herodotus, however (*ii. 109*), refers not so much to

- ΕΠ. πόλος; τίνα τρόπον; ΠΕΙ. ὥσπερ εἰ λέγοις, τόπος. 180
 ὅτι δὲ πολεῖται τοῦτο καὶ διέρχεται
 ἅπαντα διὰ τούτου, καλεῖται νῦν πόλος.
 ἦν δ' οἰκίσσητε τοῦτο καὶ φράξῃθ' ἅπαξ,
 ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις.
 ὥστ' ἄρξῃτ' ἀνθρώπων μὲν ὥσπερ παρνόπων, 185
 τοὺς δ' αὖ θεοὺς ἀπολεῖτε λιμῶ Μηλίων.
 ΕΠ. πῶς; ΠΕΙ. ἐν μέσφ' ἀήπουθεν ἀήρ ἐστι γῆς.
 εἴθ' ὥσπερ ἡμεῖς, ἦν ἰέναι βουλόμεθα
 Πυθῶδε, Βοιωτοὺς δίοδον αἰτούμεθα,
 οὕτως, ὅταν θύσωσιν ἄνθρωποι θεοῖς, 190
 ἦν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοὶ,
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους
 τῶν μηρίων τὴν κνίσαν οὐ διαφρήσετε.
 ΕΠ. ἰὸν ἰού·
 μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,

the *conception*, as to a contrivance, like our *globes*, for illustrating the conception. It is impossible to keep up the play of words between πόλος, πολεῖται, πολίται, and πόλις. Warned by the disasters of my predecessors, I have ventured to give a slightly different turn to the passage.

186. Μηλίων] About ten or eleven months before the production of this play, the Melians had been reduced by famine, and that treachery which is a natural result of famine, to surrender at discretion to their Athenian besiegers. They had wronged nobody, but the Athenians slew every adult male they captured, and enslaved all the women and children. That the expression λιμός Μηλίων passed into a proverb is

probably due to its occurrence here.

187. ἐν μέσφ' γῆς] Meaning, as Beck observed, ἐν μέσφ' γῆς καὶ οὐρανοῦ, *between Heaven and Earth*. "So, in Aesch. Choeph. 61, ἐν μεταχειμῖφ σκότου is ἐν μεταχειμῖφ σκότου καὶ φάους, 'in the twilight,' the debateable space for which light and darkness contend." Green. Sc. in the Apocalypse iv. 6, the words ἐν μέσφ' τοῦ θρόνου should be translated, *not* "in the midst of the throne," but "in the mid-space between the throne and the glassy sea," which had just been mentioned.

189. Βοιωτοὺς δίοδον] As Boeotia extended from sea to sea to the north of Attica, the Athenians could hold no communication by land with Pytho (Delphi) or any other part of Northern

- HOOP. Station? PEI. As one should say, their habitation.
 Here while the heavens revolve, and yon great dome
 Is moving round, ye keep your Station still.
 Make this your city, fence it round with walls,
 And from your Station is evolved your State.
 So ye'll be lords of men, as now of locusts,
 And Melian famine shall destroy the Gods.
- HOOP. Eh! how? PEI. The Air's betwixt the Earth and Sky.
 And just as we, if we would go to Pytho,
 Must crave a grant of passage from Boeotia,
 Even so, when men slay victims to the Gods,
 Unless the Gods pay tribute, ye in turn
 Will grant no passage for the savoury steam
 To rise through Chaos, and a realm not their's.
- HOOP. Hurrah!
 O Earth! ods traps, and nets, and gins, and snares,

Greece, except through Boeotia. Thus in the war between Athens and Philip of Macedon, each of the combatants applied, or talked of applying for a passage through Boeotia. According to Aeschines (adv. Ctes. 151, p. 75) Demosthenes proposed that the Athenians should send ambassadors to Thebes αἰτήσοντας δίοδον ἐπὶ Φίλιππον. Whilst the friends of Philip, according to Demosthenes (De Corona 270, p. 299), urged the Thebans to requite the many wrongs they had suffered from Athens, either by giving his troops a passage through their territory into Attica, or by themselves joining in the invasion, ἢ διέντας αὐτοὺς ἐφ' ἡμᾶς, ἢ συνεμβάλλοντας εἰς τὴν Ἀττικὴν. Cf. Id. 186, p. 276.

193. κνίσαν] *The savoury steam* arising from the sacrificial meats. κνίσῃ δ' οὐρανὸν ἵκεν ἐλισσομένη περὶ καπνῷ (And the savour enwreathed with the smoke streamed up to the heavens afar. Way), Il. i. 317. And similar expressions are of course very common in Homer. Lucian in Icaromenippus 27, speaking of the banquets of the Gods, says μάλιστα ἡδονται σιτούμενοι τὸν ἐκ τῶν θυσιῶν καπνὸν αὐτῇ κνίσῃ ἀνηνεγμένον, καὶ τὸ αἶμα τῶν ἱερείων, ὃ τοῖς βωμοῖς οἱ θύοντες περιχέουσι. The preceding line διὰ τῆς πόλεως κ.τ.λ. occurs again infra 1218, and is by many thought, with some probability, to be a mere interpolation here.

194. νεφέλας] These were very fine nets, used for entrapping small birds, see the note infra 527. τὰ προστυχόντα

- μὴ γὰρ νόημα κομψότερον ἤκουσά πω· 195
 ὥστ' ἂν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,
 εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις.
- ΠΕΙ. τίς ἂν οὖν τὸ πρᾶγμ' αὐτοῖς διηγῆσαιτο ; ΕΠ. σύ.
 ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ
 ἐδίδαξα τὴν φωνὴν, ξυνὼν πολλὸν χρόνον. 200
- ΠΕΙ. πῶς δῆτ' ἂν αὐτοὺς ξυγκαλέσειας ; ΕΠ. ῥαδίως.
 δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,
 ἔπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα,
 καλοῦμεν αὐτούς· οἱ δὲ νῶν τοῦ φθέγματος
 ἑάνπερ ἐπακούσωσι, θεύσονται δρόμῳ. 205
- ΠΕΙ. ὦ φίλτατ' ὀρνίθων σὺ μὴ νυν ἔσταθι·
 ἀλλ' ἀντιβολῶ σ' ἄγ' ὥς τάχιστ' ἐς τὴν λόχμην
 ἔσβαινε κἀνέγειρε τὴν ἀηδόνα.
- ΕΠ. ἄγε σύννομέ μοι παῦσαι μὲν ὕπνου,
 λῦσον δὲ νόμους ἱερῶν ὕμνων, 210
 οὓς διὰ θείου στόματος θρηνεῖς,
 τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἴτυν
 ἐλελιζομένη διεροῖς μέλεσιν
 γένυος ξουθῆς.
 καθαρά χωρεῖ διὰ φυλλοκόμου 215

ὦμνον, says the Scholiast, μὰ γῆν, μὰ κρήνας, μὰ ποταμούς, [μὰ νάματα]. See Plutarch (Lives of the Ten Orators), Demosthenes 19.

202 λόχμην] This is the little copse, which, as we have seen in the note on 92 supra, was partly outside, and partly within, the aperture through which the Hoopoe had made his entrance on the stage. He had previously been sleeping in the copse, and Procne his

wife, his own nightingale (τὴν ἐμὴν ἀηδόνα) is supposed to be still slumbering there. So partial is the nightingale to copses and thickets that it has been proposed to give the name of "thicket warblers" to this and some foreign species of similar habits, to distinguish them from the garden or fruit-eating warblers. Harting's "Our Summer Migrants," p. 32.

209. ἄγε σύννομέ μοι] The Hoopoe

This is the nattiest scheme that e'er I heard of!

So with your aid I'm quite resolved to found

The city, if the other birds concur.

PEI. And who shall tell them of our plan? HOOP. Yourself.

O they're not mere barbarians, as they were

Before I came. I've taught them language now.

PEI. But how to call them hither? HOOP. That's soon done.

I've but to step within the coppice here,

And wake my sleeping nightingale, and then

We'll call them, both together. Bless the birds,

When once they hear our voices, they'll come running.

PEI. You darling bird, now don't delay one instant.

O I beseech you get at once within

Your little copse, and wake the nightingale!

(*The Hoopoe's Serenade.*)

HOOP. Awake, my mate!

Shake off thy slumbers, and clear and strong

Let loose the floods of thy glorious song,

The sacred dirge of thy mouth divine

For sore-wept Itys, thy child and mine;

Thy tender trillings his name prolong

With the liquid note of thy tawny throat;

now commences his serenade; though possibly the very reason why he disappeared into the wood before he commenced it, was that, as in the Cambridge representation of the Greek play, the song might really be sung by a more specially qualified singer. If we were speaking of human beings *σύννομε* would mean simply *my partner*, *my mate*; but in this play it involves the idea of *one who feeds with me*; see

infra 312, 330, 678, 1756.

212. *Ἰτυν ἐλελιζομένην*] The ancients discerned in the nightingale's song some notes which seemed to syllable the name of Itys, just as our Elizabethan poets fancied that they could detect in it the cry of "Tereu! Tereu!" O *Tereus! Tereus!* With the general language of the passage compare 744 infra, and Eur. Helen. 1111.

σμίλακος ἡχὼ πρὸς Διὸς ἔδρας,
 ἔν' ὁ χρυσοκόμας Φοῖβος ἀκούων
 τοῖς σοῖς ἐλέγοις ἀντιψάλλων
 ἐλεφαντόδετον φόρμιγγα θεῶν
 ἵστησι χορούς· διὰ δ' ἀθανάτων
 στομάτων χωρεῖ ξύμφωνος ὁμοῦ
 θεία μακάρων ὀλολυγή.
 (αὐλεῖ)

ΕΥ. ὦ Ζεῦ βασιλεῦ τοῦ φθέγματος τούρνιθίου·

οἶον κατεμελίτωσε τὴν λόχμην ὅλην.

ΠΕΙ. οὗτος. ΕΥ. τί ἔστιν; ΠΕΙ. οὐ σιωπήσει; ΕΥ. τί δαί;

ΠΕΙ. οὐποψ μελωδεῖν αὐ παρασκευάζεται. 226

216. σμίλακος] *The honeysuckle*, probably not our common honeysuckle or woodbine, but the so-called Italian honeysuckle. Its flower is white and fragrant like a lily; ἄθος λευκὸν καὶ εὐώδες, λείρινον, Theophrastus, iii. 18. (11); "flore candido, olente lilium," Pliny, N. H. xvi. 63; "the flowers are white and have a very fragrant odour" (of the Italian honeysuckle), Miller and Martyn. Its berries are like those of the nightshade. Theoph. ubi supra. It is περιαλλόκανλος, i.e. it twines itself about other stems, Theoph. vii. 8. (1), and is by Pliny compared to the ivy and clematis, "similitudinem hederæ habet, tenuioribus foliis," xvi. 63 and xxiv. 49. Euripides, too, couples it with ivy in *Bacchæ* 108 and 702. And Aristophanes speaks of its fragrance in *Clouds* 1007. The nightingale here, like Beatrice in the play, "is couched in the woodbine coverture." Of course

the name μῖλαξ or σμίλαξ is applied also to other trees.

217. ἔν' ὁ χρυσοκόμας] Aristophanes would seem to be imitating (not caricaturing, though perhaps in the first *Parabatic Antistrophe* 769-83 *infra* he may be caricaturing) some Lyrical conceit as to the music of earth ascending to and commingling with the melodies of heaven. The golden hair was so distinguishing an attribute of Apollo, that ὁ Χρυσοκόμης (or rather ὁ Χρυσοκόμας, for the poets love the Doric form) is used by Pindar and others almost as if it were the proper name of the God. Francis Phoebus, the young King of Navarre in the fifteenth century of our era, was supposed, though apparently by mistake, to have "derived his cognomen of Phoebus from the golden lustre of his hair," Motley's *Ferdinand and Isabella*, i. 10. It was Phoebus who responded in heaven to the nightingale's

Through the leafy curls of the woodbine sweet
 The pure sound mounts to the heavenly seat,
 And Phoebus, lord of the golden hair,
 As he lists to thy wild plaint echoing there,
 Draws answering strains from his ivoried lyre,
 Till he stirs the dance of the heavenly choir,
 And calls from the blessed lips on high
 Of immortal Gods, a divine reply
 To the tones of thy witching melody.

(The sound of a flute is heard within, imitating the nightingale's song.)

EU. O Zeus and King, the little birdie's voice !

O how its sweetness honied all the copse !

PEI. Hi ! EU. Well ? PEI. Keep quiet. EU. Why ? PEI. The Hoopoe here
 Is going to favour us with another song.

song upon earth, because to him the whole race of birds was specially sacred, *πάν τὸ τῶν ὀρνίθων φύλον ἀνείται τῷ θεῷ τῷδε*. Aelian, H. A. vii. 9. Cf. Aesch. Agamemnon 55.

219. *ἐλεφαντόδετον*] "Ivory-clasped," Cary. The setting was of ivory, but the instrument was of gold. For this is the great *χρυσέα φόρμιγγς* of the Gods, of which Hesiod sings in the Shield of Heracles 203, Pindar in the First Pythian, and Aristophanes again in Thesm. 327. It was one of the chief joys of the heavenly banquets, when Apollo struck upon the lyre, and the Muses chimed in with their lovely voices, and the Gods wove the holy dance. Iliad i. 603; Hesiod ubi supra. That the conjunction of gold and ivory was deemed appropriate for the highest and most divine purposes is shown by the use of

these materials in the great masterpieces of Pheidias, such as the Athene of the Parthenon and the Zeus of Olympia.

After 222. *αὐλεῖ*] *Τοῦτο παρεπιγέγραπται* (is a *παρεπιγραφή* or stage-direction), *δηλοῦν ὅτι μιμνέται τις τὴν ἀηδὸνα ὡς ἔτι ἔνδον οὔσαν ἐν τῇ λόχμῃ*.—Scholiast. The nightingale's song is throughout represented by the flute, for so *αὐλὸς* must be translated, widely as it differs from the modern flute. Here it is heard alone, and fills the whole copse with sweetness; *κατεμελίτωσε' ἡδύτης ἐπλήρωσε*.—Scholiast. Five lines below, it accompanies the voice of the Hoopoe, or his substitute, as he sings the joint Bird-call. And, later again, it accompanies the recitative of the Coryphaeus in the Parabasis proper. See infra 681-4.

ΕΠ. ἐποποποποποποποποποποῖ,

ἰὼ, ἰὼ, ἴτω, ἴτω, ἴτω, ἴτω,

ἴτω τις ὧδε τῶν ἐμῶν ὀμοπτέρων·

ὅσοι τ' εὐσπόρους ἀγροίκων γύας

230

νέμεσθε, φῦλα μυρία κριθοτράγων

σπερμολόγων τε γένη

ταχὺ πετόμενα, μαλθακὴν ἰέντα γῆρυν·

ὅσα τ' ἐν ἄλοκι θαμὰ

βῶλον ἀμφιτιτυβίζεθ' ὧδε λεπτὸν

235

ἠδομένα φωνᾷ·

τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ.

ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ

κλάδεσι νομὸν ἔχει,

τά τε κατ' ὄρεα τά τε κοινοτράγα τά τε κομαροφάγα,

240

ἀνύσατε πετόμενα πρὸς ἐμὰν αὐδάν·

τριοτὸ τριοτὸ τοτοβρίξ·

οἳ θ' ἐλείας παρ' αὐλῶνας ὀξυστόμους

ἐπίδας κάπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους

245

ἔχετε λειμῶνά τ' ἐρόεντα Μαραθῶνος, ὄρ-

227. ἐπο- κ.τ.λ.] Here follows the Bird-call, which, after the general exclamations of the first two lines, divides itself naturally into three sections. They summon, first, land-birds from the farm, the hill, the garden, and the shrubbery, lines 229 to 242. Then, with a sudden change to cretics and paeonics (which include one Fourth Paeon ◡ ◡ ◡ - ἔχετε λει-) they call on the birds which haunt the marshes and swamps, 243 to 249. And finally, with another change to dactyls, they summon the sea-birds, winding up with an announcement of

the purpose for which the assembly is convened.

229. τῶν ἐμῶν ὀμοπτέρων] That is *hooroes*. The line itself may possibly be borrowed from some tragic play, where, however, ὀμοπτέρων would mean simply "comrades."

232. σπερμολόγων] *Σπερμολόγος* is the specific name of the rook, cf. *infra* 579; but here the expression σπερμολόγων γένη shows that the name is not to be restricted to one particular species, but extends to all birds that gather up the seeds.

(The Bird-call by the Hoopoe and Nightingale conjointly; the Nightingale's song being imitated, as before, by the flute.)

HOOP. Whoop-ho ! Whoop-ho ! Whoop-hoop-hoop-hoop-hoop-ho !

Hoi ! Hoi ! Hoi ! Come, come, come, come, come !

(The land-birds.)

Come hither any bird with plumage like my own ;

Come hither ye that batten on the acres newly sown,

On the acres by the farmer neatly sown ;

And the myriad tribes that feed on the barley and the seed,

The tribes that lightly fly, giving out a gentle cry ;

And ye who round the clod, in the furrow-riven sod,

With voices sweet and low, twitter flitter to and fro,

Singing, *tío, tío, tío, tiotinix* ;

And ye who in the gardens a pleasant harvest glean,

Lurking in the branches of the ivy ever green ;

And ye who top the mountains with gay and airy flight ;

And ye who in the olive and the arbutus delight ;

Come hither one and all, come flying to our call,

Triotó, triotó, toto-brinx.

(The marsh-birds.)

Ye that snap up the gnats, shrilly voiced,

Mid the deep water-glens of the fens,

Or on Marathon's expanse haunt the lea, fair to see,

Or career o'er the swamps, dewy-moist,

235. ᾄδε] Thus, as I am going to show you, referring to the τὸ, τὸ, τὸ which immediately follows. It has often occurred to me, and I see that the same idea has occurred to Wieseler also, that, both here and elsewhere, when the birdnotes are reached the singer suddenly pauses, and the flute alone is heard, mimicking the warble of the nightingale. But if this were so, we should probably have

had these notes after the Hoopoe's serenade, instead of the mere stage-direction αὐλεῖ.

244. ὀξύστροφους] τὰς ὀξύ ἀδούσας.—Scholiast. And so I have translated it. But it probably means *sharply-biting* ; as it must do in the two lines of the Prometheus in which it occurs, 692 and 822.

247. Μαπαθῶνος] The marshes of

νις πτερυγοποίκιλός τ'
 ἄτταγᾶς ἄτταγᾶς,

ὦν τ' ἐπὶ πόντιον οἶδμα θαλάσσης 250
 φῦλα μετ' ἀλκυόνεσσι ποτᾶται,
 δεῦρ' ἵτε πευσόμενοι τὰ νεώτερα,
 πάντα γὰρ ἐνθάδε φῦλ' ἀθροΐζομεν
 οἶωνών ταναοδείρων.

ἦκει γάρ τις δριμύς πρέσβυς 255
 καινὸς γνώμην,
 καινῶν ἔργων τ' ἐγχειρητής.
 ἀλλ' ἵτ' ἐς λόγους ἅπαντα,
 δεῦρο, δεῦρο, δεῦρο, δεῦρο, δεῦρο,
 τοροτοροτοροτοροτίξ. 260
 κικκαβαῦ κικκαβαῦ.
 τοροτοροτοροτορολιλιλίξ.

ΠΕΙ. ὀρᾶς τιν' ὄρνιν ; ΕΥ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ·
 καίτοι κέχηνά γ' ἐς τὸν οὐρανὸν βλέπων.

ΠΕΙ. ἄλλως ἄρ' οὐποψ, ὥς ἔοικ', ἐς τὴν λόχμην 265

Marathon are famous in history, as having played a conspicuous part in the traditions of the great battle. Near one of them the chiefslaughter of the Medes took place; ἔστι δὲ ἐν τῷ Μαραθῶνι λίμνῃ τὰ πολλὰ ἐλώδης· ἐς ταύτην ἀπειρία τῶν ὀδῶν φεύγοντες ἐσπίπτουσιν οἱ βάρβαροι, καὶ σφισι τὸν φόνον τὸν πολλὸν ἐπὶ τούτῳ συμβῆναι λέγουσιν. Pausanias, Attica xxxii. 6. And in one of the battle-paintings on the Poecile, the Medes were represented, in the hurry of their flight, pushing one another into the morass;

φεύγοντές εἰσιν οἱ βάρβαροι, καὶ ἐς τὸ ἐλος ὠθοῦντες ἀλλήλους. Id. xv. 4. Modern travellers, such as Bp. Wordsworth of Lincoln and Col. Mure, notice two principal morasses, one on the northerly, and the other on the southerly, district of "the lovely mead of Marathon."

251. μετ' ἀλκυόνεσσι] This is taken, as the Scholiast points out, from the well-known Wish of Alcman (No. 26 in Bergk's collection of the fragments of that poet),

And the bird with the gay mottled plumes, come away,
 Francolín ! Francolín ! come away !

(The sea-birds.)

Ye with the halcyons flitting delightedly
 Over the surge of the infinite Sea,
 Come to the great Revolution awaiting us,
 Hither, come hither, come hither to me.
 Hither, to listen to wonderful words,
 Hither we summon the taper-necked birds.

For hither has come a shrewd old file,
 Such a deep old file, such a sharp old file,
 His thoughts are new, new deeds he'll do,
 Come here, and confer with this shrewd old file.
 Come hither ! Come hither ! Come hither !
 Toro-toro-toro-torotinx !
 Kikkabau, Kikkabau !
 Toro-toro-toro-toro-lililinx !

PEI. See any bird ? EU. By Apollo no, not I,
 Though up I gaze with mouth and eyes wide open.
 PEI. Methinks the Hoopoe played the lapwing's trick,

Fain, fain would I be
 A Cerylus, flitting for ever
 With halcyons over the sea ;
 The bird with a vesture of purple,
 And a heart unimpassioned and free.

ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκύνεσσι πο-
 τᾶται.

265. οὐποψ ἐπῶζε] *The hoopoe whooped*.
 The Greek name ἔποψ, the Latin *υρυρα*,
 and the English *hoopoe*, are all derived
 from the note of the bird, which to the

Greek ear sounded ἐποί, to the Latin,
υρυ, and to the English, *hoop*. ἐπῶζειν is
 derived from ἐποί, as οἰμῶζειν from οἶμοι,
 and the expression ἔποψ ἐπῶζε is there-
 fore similar to the κόκκυξ κοκκύζει of
 Hesiod (*Works and Days* 486).

ἐμβὰς ἐπῶξε χαραδριὸν μιμούμενος.

ΕΠ. τοροτὶξ τοροτὶξ.

ΠΕΙ. ὦγάθ' ἀλλ' οὖν οὐτοσὶ καὶ δὴ τις ὄρνις ἔρχεται.

ΕΥ. νῆ Δί' ὄρνις δῆτα. τίς ποτ' ἐστίν; οὐ δήπου ταῶς;

ΠΕΙ. οὗτος αὐτὸς νῶν φράσει· τίς ἐστιν ὄρνις οὐτοσί; 270

ΕΠ. οὗτος οὐ τῶν ἡθάδων τῶνδ' ὧν ὀράθ' ὑμεῖς ἀεὶ,
ἀλλὰ λιμναῖος. ΕΥ. βαβαὶ καλὸς γε καὶ φοινικιοῦς.

ΕΠ. εἰκότως· καὶ γὰρ ὄνομ' αὐτῷ γ' ἐστὶ φοινικόπτερος.

ΕΥ. οὗτος ὦ σέ τοι. ΠΕΙ. τί βωστρεῖς; ΕΥ. ἕτερος ὄρνις οὐτοσί.

ΠΕΙ. νῆ Δί' ἕτερος δῆτα χούτος ἕξεδρον χώραν ἔχων. 275

τίς ποτ' ἔσθ' ὁ μουσόμαντις ἄτοπος ὄρνις ὀριβάτης;

266. *χαραδριὸν μιμούμενος*] The Bird-call has met with no response, and Peisthetaerus suggests that just as the plover, to divert attention from her nest, flies to some distant spot, and calls as if to her young, where her young are not; so the Hoopoe has gone into the copse, and whooped for birds where no birds are. This artifice, though most commonly attributed to the lapwing ("Far from her nest the lapwing cries Away"), is not confined to her, but is employed also by others of the Charadriadae, such as the Ringed Plover and the Golden Plover. It is in the absence of response, and not in its tone, that the Bird-call is said to resemble the cry of the lapwing. The Commentators have missed the sense of the words. We may be sure that the Bird-call, associated as it was with the nightingale's song, was intended to be the perfection of melody, and could not be likened, as they suggest, to the

"harsh screaming of the curlew."

267. *τοροτὶξ τοροτὶξ*] Some think that these notes are uttered by the approaching flamingo, but almost all the MSS. and the older editions assign them to the Hoopoe, associated, of course, with the nightingale's song. And, in my opinion, this is quite right. Nowhere throughout the play are these bird-notes given without the accompaniment of the flute. It may be that the flute does not play them without the assistance of the singer's voice, see the note on 235 supra; but it is certain that the vocalists (whether the Hoopoe or the Chorus) do not sing them without the assistance of the flute. In the Bird-call, the Hoopoe, who has taught the birds human language, first addresses them with the human voice; but finally he calls them in their own notes; *κικκαβαῦ* for example, imitates the cry of the owl, from which the bird derives its modern name *κουκουβαγία*, Dodwell, ii. 43. *τὰς*

Went in the copse, and whooped, and whooped for nothing.

HOOP. Torotinx ! Torotinx.

PEI. Comrade here's a bird approaching, coming to receive our visit.

EU. Aye by Zeus, what bird do you call it ? Surely not a peacock, is it ?

PEI. That the Hoopoe here will teach us. Prithee, friend, what bird is he ?

HOOP. That is not a common object, such as you can always see ;

That's a marsh-bird. EU. Lovely creature ! nice and red like flaming flame.

HOOP. So he should be, for Flamingo is the lovely creature's name.

EU. Hi there ! PEI. What ? The row you're making ! EU. Here's another, full in view. "

PEI. Aye by Zeus, another truly, with a foreign aspect too.

Who is he, the summit-ascending, Muse-prophetical, wondrous bird ?

γλαῦκας οὕτω φανεῖν λέγουσι, says the Scholiast. As the birds do not immediately answer, the Hoopoe and Nightingale again give a little warble in the bird's language.

268. ὄρνις] The twenty-four members of the Chorus do not commence their entrance until line 294 infra. But before they come, four birds enter singly, pass before the audience, and disappear on the other side. They are described as the φοινικόπτερος, the Μῆδος, the younger ἔποψ, and the κατωφαγᾶς. The φοινικόπτερος, the φοινικόπτερος Νειλῶος of Heliodorus (vi. 3), the *phoenicopterus ingens* of Juvenal (xi. 139), is of course the "Common Flamingo."

274. ὦ σέ τοι] The σε is governed by καλῶ understood. Cf. infra 406, 657. εἰκότως in the preceding line may be translated *naturally*.

275. ἔξεδρον χώραν ἔχων] These are, strictly, words of augury, and are used by Sophocles in the Tyro in exactly the

same sense as the ὄρνις οὐκ ἐν αἰσίοις ἔδραυς of Euripides (*Madness of Heracles* 596), the sight of which convinced Heracles that some trouble had befallen his house ; " a bird appearing in an inauspicious quarter." "Ἐξεδρον· τὸν οὐκ αἰσιον οἰωνόν, οὐκ εὐθετον ὄρνιν, οὐκ ἐν δέοντι τὴν ἔδραν ἔχοντα. Hesychius. The Scholiast says, ἐκ τῆς Σοφοκλέους δευτέρας Τυροῦς ἀρχή, "Τίς ὄρνις οὗτος, ἔξεδρον χώραν ἔχων;" Aristophanes, however, appears to use the words in a different signification, "occupying an out-of-the-way place," that is "belonging to a foreign land."

276. μουσόμαντις] *Bard-prophetical*. The description in the preceding line was borrowed from Sophocles ; the present line, the Scholiast informs us, is taken from a line in the Edonians of Aeschylus, which he gives as τίς ποτ' ἔσθ' ὁ μουσόμαντις, ἀλαλος, ἀβρατεὺς ὃν σθένει ; but which should probably be written τίς ποτ' ἔσθ' ὁ μουσόμαντις, ἀλαλος, ἀβροβάτης ἀνὴρ ; *Who is He, the delicate*

- ΕΠ. ὄνομα τούτῳ Μῆδός ἐστι. ΠΕΙ. Μῆδος; ὠναξ Ἡράκλεις·
 εἴτα πῶς ἄνευ καμήλου Μῆδος ὦν ἐσέπττατο;
 ΕΥ. ἕτερος αὖ λόφον κατειληφώς τις ὄρνις οὕτασί.
 ΠΕΙ. τί τὸ τέρας τουτί ποτ' ἐστίν; οὐ σὺ μόνος ἄρ' ἦσθ' ἔποψ, 280
 ἀλλὰ χούτος ἕτερος; ΕΠ. οὕτοσὶ μὲν ἐστι Φιλοκλέους
 ἐξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις
 Ἰππόνικος Καλλίου καὶ Ἰππονίκου Καλλίας.
 ΠΕΙ. Καλλίας ἄρ' οὗτος οὔρνις ἐστίν· ὥς πτερορρυεῖ.
 ΕΠ. ἄτε γὰρ ἄν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται, 285
 αἷ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερὰ.
 ΠΕΙ. ὦ Πόσειδον ἕτερος αὖ τις βαπτὸς ὄρνις οὕτοσί.
 τίς ὀνομάζεται ποθ' οὗτος; ΕΠ. οὕτοσὶ κατωφαγὰς.

treading, Muse-prophetic, wordless man?
 We know that the "Edonians" contained a scene in which Dionysus is brought before, and cross-examined by Lycurgus, the Edonian king (see the note on Thesm. 135), and doubtless the line cited above referred to the same newly-arrived divinity. Aristophanes changes ἀλαός into ἄσποπος to show that the cock (the Περσικὸς ὄρνις, here called Μῆδος) is not one of the ordinary domestic sort, but a foreign outlandish bird. ἀβροβάτης again is changed into ὀριβάτης, possibly because the cock was considered ἐπιτῆθιος οἰκεῖν ἐπὶ πετρῶν, infra 836.

278. ἄνευ καμήλου] That there were camels in the great army of invasion which Xerxes led into Europe is well-known; Hdt. vii. 86. And probably that was the first time that these animals had been seen in Hellas.

282. πάππος] We must imagine three generations of hoopoes; (1) the speaker,

who considers himself the Tereus of Sophocles, supra 101; (2) the Tereus or hoopoe of Philocles. (The Scholiast tells us that Philocles, as to whom see the note on Wasps 462, exhibited a tetralogy known as the Πανδιονίς, one of the four plays being the Τηρεὺς or Ἰποψ.) (3) the dilapidated creature now before them. The object of this little fictitious pedigree is to show that the grandfather and grandson both bore the same name, and so to afford an opportunity for a fling at Callias. The intermediate name, the name of the father, is for this purpose unimportant.

283. Καλλίας] The custom of naming the eldest boy after his grandfather, and so creating an alternation of family names, was common enough amongst the Athenians, and was especially conspicuous in this illustrious House, the head of which was the hereditary πρόξενος of Sparta, and the hereditary δαδούχος at the Eleusinian mysteries. [The present

- HOOP. He's a Median. PEI. He a Median! Heracles, the thing's absurd.
 How on earth without a camel could a Median hither fly?
- EU. Here they're coming; here's another, with his crest erected high.
- PEI. Goodness gracious, that's a hoopoe; yes, by Zeus, another one!
 Are not *you* the only Hoopoe? HOOP. I'm his grandsire; he's the son
 Of the Philocléan hoopoe: as with you a name will pass,
 Callias siring Hipponicus, Hipponicus Callias.
- PEI. O then that is Callias is it? How his feathers moult away!
- HOOP. Aye, the simple generous creature, he's to parasites a prey.
 And the females flock around him, plucking out his feathers too.
- PEI. O Poseidon, here's another; here's a bird of brilliant hue!
 What's the name of this, I wonder. HOOP. That's a Glutton styled by us.

representative was the profligate and prodigal Callias here mentioned, who dissipated its wealth and terminated its glory. He was a familiar figure in Athenian literature. In his house Plato laid the scene of his "Protagoras," and Xenophon the scene of his "Symposium." He was one of the accusers of Andocides "in the matter of the Mysteries"; and that orator, in his Defence (130, 131), alleges that when his father Hipponicus (who fell at the battle of Delium B. C. 424) was at the height of his fame and fortune, there was a nursery legend that the House was haunted by an avenging Curse which would bring it to absolute ruin. That legend, says Andocides, has come true; that Curse is this dissolute Callias, who has overturned the wealth, the honour, and the substance of his father's house. He dissipated his colossal fortune amongst parasites and women. Both are here mentioned. The parasites were lashed

in the Κόλακες of Eupolis; see the Introduction to the Peace. Callias is satirized again in Frogs 432; Eccl. 810 where see the notes.

288. *καρῳφαγᾶς*] This is a fictitious bird, invented to throw ridicule upon Cleonymus. In the Knights he is derided as a glutton. In the Clouds, and ever afterwards, as a *ρίψασπις*; cf. *infra* 1475. What occasioned this change? In the interval between the composition of the two plays, about the time of the exhibition of the Knights, the battle of Delium occurred, whence the Athenians *προτροπάδην ἔφυγον* (Strabo ix. 2. 7); and doubtless, in that headlong flight, Cleonymus, like many others, cast away his shield. Here the two charges are combined; his voracity and his cowardice. There is a play in the following lines on the triple meaning of *λόφος*, the *crest* of a bird, the *crest* of a helmet, and the *crest* of a hill.

- ΠΕΙ. ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος ;
 ΕΥ. πῶς ἄρ' οὖν Κλεώνυμός γ' ὦν οὐκ ἀπέβαλε τὸν λόφον ; 290
 ΠΕΙ. ἀλλὰ μέντοι τίς ποθ' ἡ λόφωσις ἡ τῶν ὀρνέων ;
 ἡ 'πὶ τὸν δίαυλον ἦλθον ; ΕΠ. ὥσπερ οἱ Κᾶρες μὲν οὖν
 ἐπὶ λόφων οἰκοῦσιν ὠγάθ' ἀσφαλείας οὔνεκα.
 ΠΕΙ. ὦ Πόσειδον οὐχ ὀρᾷς ὅσον συνείλεκται κακὸν
 ὀρνέων ; ΕΥ. ὦναξ Ἀπολλων τοῦ νέφους. ἰοὺ ἰοὺ, 295
 οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.
 ΠΕΙ. οὐτοσὶ πέριξ, ἐκεινοσί γε νῆ Δί' ἀτταγᾶς,
 οὐτοσὶ δὲ πηνέλοψ, ἐκεινῇ δέ γ' ἀλκῶν.
 ΕΥ. τίς γάρ ἐσθ' οὐπισθεν αὐτῆς ; ΠΕΙ. ὅστις ἐστί ; κειρύλος.
 ΕΥ. κειρύλος γάρ ἐστιν ὄρνις ; ΠΕΙ. οὐ γάρ ἐστι Σποργίλος ; 300
 χαυτήγῃ γε γλαυῆ. ΕΥ. τί φῆς ; τίς γλαυῆ 'Αθήναζ' ἤγαγεν ;
 ΠΕΙ. κίττα, τρυγῶν, κορυδὸς, ἐλεᾶς, ὑποθυμῖς, περιστερὰ,
 νέρτος, ἰέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυρις,

292. δίαυλον] In the δίαυλος the competitors had not to run merely from point to point. They had to run to the further end of the course, round the turning-post there, and back to the line from whence they had started.—The birds, we were told before (supra 205), would “come running”; and as they run in with crests on their heads, they remind Peisthetaerus of the race run by armed men, which was well known at Athens, and was called the *ὀπλίτης δρόμος*, the runner being called *ὀπλιτοδρόμος*, Pollux iii. segm. 151. The Scholiast here says οἱ διανλοδρομοῦντες μεθ' ὀπλων τρέχουσιν ἔχοντες λόφον ἐπὶ τῆς κεφαλῆς. δίαυλος λέγεται ὁ διττὸν ἔχων τὸν δρόμον ἐν τῇ πορείᾳ, τὸ πληρῶσαι τὸ στάδιον καὶ ὑποστρέψαι. The fleet Phayllus, to whom the old Acharnian

charcoal-burner, according to his own account, ran a good second, was an *ὀπλιτοδρόμος*, see Acharnians 214 and the Scholiast there.

293. ἐπὶ λόφων] It seems probable, as Beck suggests, that when the Greek colonists built their cities on the coasts, and beside the rivers, the native Carians retreated into the mountainous country, and erected forts on the hill-tops *ἀσφαλείας οὔνεκα*. It is a curious coincidence, as the same commentator observes, that the Carians were the first to invent *λόφους*, crests on helmets. For this he refers to Strabo xiv. 2. 27, a passage founded on Hdt. i. 171.

294. ὅσον κακὸν ὀρνέων] *What a plague of birds!* These are the twenty-four members of the Chorus, all crowding in together. The term *νέφος* is employed

- PEI. Is there then another Glutton than our own Cleonymus?
 EU. Our Cleonymus, I fancy, would have thrown his crest away.
 PEI. But what means the crest-equipment of so many birds, I pray?
 Are they going to race in armour? HOOP. No, my worthy friend, they make
 Make their dwellings, like the Carians, on the crests for safety's sake.
 PEI. O Poseidon, what the mischief! see the birds are everywhere
 Fluttering onward. EU. King Apollo, what a cloud! O! O! look there,
 Now we cannot see the entrance for the numbers crowding in.
 PEI. Here you see a partridge coming, there by Zeus a francolin,
 Here a widgeon onward hurries, there's a halcyon, sure as fate.
 EU. Who's behind her? PEI. That's a clipper; he's the lady halcyon's mate.
 EU. Can a clipper be a bird then? PEI. Sporgilus is surely so.
 Here's an owl. EU. And who to Athens brought an owl, I'd like to know.
 PEI. Jay and turtle, lark and sedgebird, thyme-finch, ring-dove first, and then
 Rock-dove, stock-dove, cuckoo, falcon, fiery-crest, and willow wren,

by Homer (Iliad xvii. 755) to describe a flock of birds, ψαρῶν νέφος ἢ κολοιῶν. Cf. infra 578. Its use in the present passage is perhaps an indication that, in the following line, the words τὴν εἴσοδον are substituted παρὰ προσδοκίαν for τὸν οὐρανόν, see Wasps 1084. The εἴσοδος was the entrance by which the Chorus made their way into the orchestra. Aristophanes refers to it again, Clouds 326, and in a fragment of the Νῆσοι preserved by the Scholiast here.

299. κειρύλος] The name κηρύλος is changed into κειρύλος (as if from κείρειν, to cut the hair) to raise a laugh against Sporgilus, who was a barber (κουρεὺς ἦν, Scholiast), and doubtless also an ὄρνις within the definition of Teleas supra 169, 170. As to the κηρύλος, see the lines of Aleman in the note on 251

supra. Divested of their mythical surroundings, the Cerylus and halcyon would be the male and female kingfisher. But as to all the bird-names, the reader is referred to the Introduction to the play.

301. γλαῦκ' Ἀθήνας] These little birds of Athene were so numerous at Athens, that "to carry owls to Athens" became a common saying, the equivalent, as has often been observed, of our "carrying coals to Newcastle." The first words of the letter which Lucian prefixed to his dialogue entitled "Nigrinus" are Ἡ μὲν παροιμία φησὶ, Γλαῦκα εἰς Ἀθήνας, ὥς γελοῖον ὃν εἴ τις ἐκεῖ κομίζει γλαῦκας, ὅτι πολλὰ παρ' αὐτοῖς εἰσιν. And Hemsterhuys in his note on that passage collects several instances of the use of the proverb.

Lammergeyer, porphyryon, kestrel, waxwing, nuthatch, water-hen.

EU. (*Singing.*) Ohó for the birds, Ohó! Ohó!

Ohó for the blackbirds, ho!

How they twitter, how they go, shrieking and screaming to and fro.

Goodness! are they going to charge us? They are gazing here, and see

All their beaks they open widely. PEI. That is what occurs to me.

CHORUS. Wh-wh-wh-wh-wh-wh-wh-where may he be that was calling

for me? In what locality pastureth he?

HOOP. I am ready, waiting here; never from my friends I stir.

CHOR. Te-te-te-te-te-te-te-teach me, I pray, in an amicable way, what

is the news you have gotten to say.

HOOP. News amazing! News auspicious! News delightful, safe, and free!

Birds! Two men of subtlest genius hither have arrived to me.

CHOR. Who! What! When! say that again.

HOOP. Here, I say, have come two elders, travelling to the birds from man,

And the stem they are bringing with them of a most stupendous plan.

CHOR. You who have made the greatest error since my callow life began,

What do you say? HOOP. Now don't be nervous. CHOR. What is the thing
you have done to me?

HOOP. I've received two men, enamoured of your sweet society.

CHOR. You have really dared to do it? HOOP. Gladly I the deed avow.

CHOR. And the pair are now amongst us? HOOP. Aye, if I'm amongst you now.

CHOR. O! O! Out upon you!

We are cheated and betrayed, we have suffered shame and wrong!

For our comrade and our friend who has fed with us so long,

crowd, "Look at the populace below! how they murmur and GAPE,—and how their eyes sparkle,—and what looks they bend at us," says an alarmed noble in Lytton's *Rienzi*, Book II. Chap. 3.

318. ἄνθρωπε γάρ] The Hoopoe does not

blink the fact. His very first word discloses that the visitors he has entertained are MEN. λεπτὸν λογιστὰ, *subtle reasoners*, λεπτοὶ εἰς τὸ λογίσασθαι.—Scholiast. Cf. *Clouds* 320, 1496; *Frogs* 876, 1111.

- ἐνέμετο πεδία παρ' ἡμῖν,
παρέβη μὲν θεσμοὺς ἀρχαίους,
παρέβη δ' ὄρκους ὀρνίθων·
ἐς δὲ δόλον εἰσεκάλεσεν, παρέβαλ' ἐμὲ παρὰ
γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ
πολέμιον ἐτράφη. 330
- ἀλλὰ πρὸς τοῦτον μὲν ἡμῖν ἐστὶν ὕστερος λόγος·
τὰ δὲ πρεσβύτεα δοκεῖ μοι τώδε δοῦναι τὴν δίκην
διαφορηθῆναί θ' ὑφ' ἡμῶν. ΠΕΙ. ὥς ἀπωλόμεσθ' ἄρα.
ΕΥ. αἵτιος μέντοι σὺ νῶν εἰ τῶν κακῶν τούτων μόνος.
ἐπὶ τί γάρ μ' ἐκείθεν ἦγες; ΠΕΙ. ἵν' ἀκολουθοίης ἐμοί. 340
ΕΥ. ἵνα μὲν οὖν κλάοιμι μεγάλα. ΠΕΙ. τοῦτο μὲν ληρεῖς ἔχων
κάρτα· πῶς κλαυσεῖ γάρ, ἣν ἄπαξ γε τῷ φθαλμῷ ἔκοπῃς;
ΧΟ. ἰὼ ἰὼ, [ἀντ.
ἔπαγ' ἐπιθ' ἐπίφερε πολέμιον
ὄρμ' ἀν φονίαν, πτέρυγ' ἀν τε παντᾶ 345
περίβαλε περί τε κύκλωσαι·
ὥς δεῖ τῷ οἰμῶζειν ἄμφω
καὶ δοῦναι ῥύγχει φορβάν.
οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον
οὔτε πολὺν πέλαγος ἔστιν ὃ τι δέξεται 350
τῷ ἀποφυγόντι με.
ἀλλὰ μὴ μέλλωμεν ἤδη τώδε τίλλειν καὶ δάκνειν.
ποῦ 'σθ' ὁ ταξίαρχος; ἐπαγέτω τὸ δεξιὸν κέρασ.

331. θεσμοὺς ἀρχαίους] *The old social customs of the Birds*, the unwritten laws by which the bird-communities have from time immemorial been governed. So the Goddesses Demeter and Persephone were worshipped under the name of Θεσμοφόροι because it was they who instituted the unwritten

customs upon which the fabric of human society is based. See the Introduction to the Thesmophoriazusae.

340. ἀκολουθοίης] *That you might follow me*, second my designs, be my *fidus Achates*. There does not seem to be any special allusion to the body-servant called ἀκόλουθος, see Eccl. 593 and the

He has broken every oath, and his holy plighted troth,
 And the old social customs of our clan.
 He has led us unawares into wiles, and into snares,
 He has given us a prey, all helpless and forlorn,
 To those who were our foes from the time that they were born,
 To vile and abominable Man !

But for him, our bird-companion, comes a reckoning by and by ;
 As for these two old deceivers, they shall suffer instantly,
 Bit by bit we'll tear and rend them. PEI. Here's a very horrid mess.

EU. Wretched man, 'twas you that caused it, you and all your cleverness !
 Why you brought me I can't see. PEI. Just that you might follow me.
 EU. Just that I might die of weeping. PEI. What a foolish thing to say !
 Weeping will be quite beyond you, when your eyes are pecked away.

CHOR. On ! On ! In upon them !
 Make a very bloody onset, spread your wings about your foes,
 Assail them and attack them, and surround them and enclose.
 Both, both of them shall die, and their bodies shall supply
 A rare dainty pasture for my beak.
 For never shall be found any distant spot of ground,
 Or shadowy mountain covert, or foamy Ocean wave,
 Or cloud in Ether floating, which these reprobates shall save
 From the doom that upon them I will wreak.

On then, on, my flying squadrons, now is the time to tear and bite,
 Tarry ye not an instant longer. Brigadier, advance our right.

note there. *ἐκείθεν* means "from my home in Athens."

348. *δοῦναι ῥύγχει φορβάν*] Παρὰ τὸ Εὐριπίδου ἐξ Ἀνδρομέδας "*ἐκθεῖναι κήτει φορβάν*," ὡς Ἀσκληπιάδης, τὰ μηδέπω διδαχθείσης τραγωδίας παρατιθέμενος.— Scholiast. The Andromeda was not exhibited until three years after the

Birds. See the Introduction to the Thesmophoriazusae. Asclepiades is described in the Scholia to Clouds 37 as Ἀσκληπιάδης ὁ Ἀλεξανδρεὺς, but we know nothing further about him.

353. *ταξίαρχος*] The *ταξίαρχοι* were (under the *στρατηγοί*) the chief officers in the Athenian infantry. They were

- ΕΥ. τοῦτ' ἐκείνο· ποῖ φύγω δύστηνος ; ΠΕΙ. οὗτος οὐ μενεῖς ;
 ΕΥ. ἵν' ὑπὸ τούτων διαφορηθῶ ; ΠΕΙ. πῶς γὰρ ἂν τούτους δοκεῖς 355
 ἐκφυγεῖν ; ΕΥ. οὐκ οἶδ' ὅπως ἄν. ΠΕΙ. ἀλλ' ἐγὼ τοί σοι λέγω,
 ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρῶν.
 ΕΥ. τί δὲ χύτρα νῶ γ' ὠφέλησει ; ΠΕΙ. γλαυξ μὲν οὐ πρόσσεισι νῶν.
 ΕΥ. τοῖς δὲ γαμψώνυξι τοισδί ; ΠΕΙ. τὸν ὀβελίσκον ἀρπάσας
 εἶτα κατάπηξον πρὸ σαυτοῦ. ΕΥ. τοῖσι δ' ὀφθαλμοῖσι τί ; 360
 ΠΕΙ. ὀξύβαφον ἐντευθενὶ πρόσθου λαβὼν ἢ τρύβλιον.
 ΕΥ. ὦ σοφώτατ', εὖ γ' ἀνέθρες αὐτὸ καὶ στρατηγικῶς·
 ὑπερακοντίσεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ten in number, one from each tribe, and each taxiarch was in command of the hoplites of his tribe. οἱ δὲ φύλαρχοι δέκα, εἰς ἀπὸ φυλῆς ἐκάστης, τῶν ἱππέων προΐστανται, καθάπερ οἱ ταξίαρχοι τῶν ὀπλιτῶν, Pollux viii. segm. 94. Cf. Id. segm. 87, and Aristotle's Polity of Athens, chap. 61. They have already been mentioned, Ach. 569, Peace 1172. δεξιὸν κέρας, the right wing of an army, Knights 243.

357. τῶν χυτρῶν] They had brought but one χύτρα with them (supra 43), and they employ but one χύτρα for their defence (infra 386, 391). The plural τῶν χυτρῶν seems to indicate that the latter χύτρα was borrowed, as the spit and the platters were undoubtedly borrowed, from the culinary stores of the Hoopoe. For these articles constitute the "panoply" which is directed (infra 435) to be carried back to the kitchen from whence it was taken. Probably the ἐκκύκλημα (see the note on 92 supra) had thrown open not merely the λόχμη, but also the kitchen, in which we shall find Peisthetaerus cooking during the

visit of the Divine Envoys. In the present crisis the χύτρα is held before them as a defence against the enemy, until line 386, when it is set on the ground, and forms a rampart or breastwork over which the defenders may peer; the spit is fixed in the ground with its point slanting outwards, as a sort of *cheval de frise*, if the expression is allowable; whilst each of the adventurers holds a platter close to his eyes, to protect them from the beaks and the claws of the assailants.

358. γλαυξ μὲν οὐ πρόσσεισι] Why should the owl, in particular, be kept at bay by the χύτρα? This is a question which cannot be answered with confidence: but perhaps the most probable explanation is that of Dobree, that the pot contained lighted fire which the bird of night would shun. See, as to the pot which the travellers brought with them from Athens, the note on 43 supra. Suidas, s. vv. χύτραν τρέφειν, says ἐπὶ τῶν τεγῶν ἐτίθεσαν, ὅπως μὴ προσέρχωνται αἱ γλαυκες. But an empty pot, without fire in it, would not scare the owls from the roof;

- EU. Here it comes! I'm off, confound them. PEI. Fool, why can't you remain with me?
- EU. What! that these may tear and rend me? PEI. How can you hope from birds to flee?
- EU. Truly, I haven't the least idea. PEI. Then it is I the affair must guide.
- Seize we a pot and, the charge awaiting, here we will combat side by side.
- EU. Pot! and how can a pot avail us? PEI. Never an owl will then come near.
- EU. What of these birds of prey with talons? PEI. Snatch up a spit, like a hoplite's spear, Planting it firmly there before you. EU. What shall I do about my eyes?
- PEI. Take a platter, or take a saucer, holding it over them buckler-wise.
- EU. What a skilful neat contrivance! O you clever fellow you, In your military science Nicias you far outdo!

and the verb *τρέφειν* may possibly point to the existence of fire in the *χύτρα*. The remark of one of the Scholiasts here, *φοβείται γὰρ τὴν χύτραν τὰ ὄρνεα διὰ τὸ μέλαν αὐτῶν*, is incomprehensible. Nor is the other more felicitous when he says *οὐ διὰ τὴν χύτραν οὐ πρόσκεισιν· τοῦτο γὰρ κοινῶς πάντα τὰ ὄρνεα φοβεῖ· ἀλλὰ διὰ τὸ Ἀττικὸν εἶναι τὸ ζῶον· Ἀττικοὶ δὲ καὶ αὐτοί*. For this would make the speech an independent observation, and not, as it evidently is, a reply to the question of Euelpides. And the explanations offered by the editors, that an owl perched on a pot was engraved on Athenian coins, or that these particular pots were stamped with an owl, seem very unsatisfactory. "*Videtur mihi respicere ad ludum illum qui dicitur χυτρίνδα; quia Chorus paulo ante dicebat, se velle istos duos τίλλειν vellicare, et mox v. 365 dicit ἔλκε, τίλλε, παῖε, δέιρε, κόπτε πρῶτην τὴν χύτραν, quod etiam in illo ludo fieri solebat, Pollux ix. 113. ἡ δὲ χυτρίνδα· ὁ μὲν ἐν μέσῳ κάθηται, καὶ καλεῖται χύτρα· οἱ δὲ τίλλουσιν, ἢ περικνίζουσιν, ἢ καὶ παίουσιν αὐτὸν περιθέοντες· ὁ δὲ ὑπ' αὐτοῦ περι-*

στρεφόμενον ληφθεῖς, ἀντ' αὐτοῦ κάθηται." Bergler. This is ingenious, but there seems hardly room for an allusion of this kind. We shall find, presently, that the very first attack is made on the *χύτρα*.

361. *ὀξύβαφον*] A small saucer, properly for holding vinegar (*ὄξους δεκτικὸν σκεῦος*, Athenaeus xi. chap. 87), frequently mentioned in the Comic Fragments. It was smaller, the Scholiast tells us, than the *τρύβλιον*. See Pollux x. segm. 86.

363. *Νικίαν*] Nicias, who about this time was commencing the campaign in Sicily, was famous for his tactical and engineering skill. Suidas (s.v. *ὑπερακοντίεις*) preserves two lines from the *Μονότροπος* of Phrynichus which, as corrected by Dr. Blaydes in his note on this passage, run

ἀλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγία πλῆθει τε τῶν εὐρημάτων.

The *Μονότροπος* competed with the *Birds* (see on 11 supra); and doubtless the military skill of Nicias was a stirring

- ΧΟ. ἐλελελεῦ χάρει κάθες τὸ ρύγχος· οὐ μέλλειν ἐχρῆν.
 ἔλκε τίλλε παῖε δεῖρε, κόπτε πρῶτην τὴν χύτραν. 365
- ΕΠ. εἰπέ μοι τί μέλλετ' ὦ πάντων κάκιστα θηρίων
 ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπάσαι
 τῆς ἐμῆς γυναικὸς ὄντε ξυγγενέε καὶ φυλέτα ;
- ΧΟ. φεισόμεσθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων ;
 ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι; 370
- ΕΠ. εἰ δὲ τὴν φύσιν μὲν ἐχθροὶ τὸν δὲ νοῦν εἰσιν φίλοι,
 καὶ διδάξοντές τι δεῦρ' ἤκουσιν ὑμᾶς χρήσιμον.
- ΧΟ. πῶς δ' ἂν οἷδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε ;
 ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς ;
- ΕΠ. ἀλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοί. 375
 ἢ γὰρ εὐλάβεια σῶζει πάντα· παρὰ μὲν οὖν φίλου
 οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν.
 αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κοῦ φίλων
 ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτῆσθαι μακράς·
 τὸ δὲ μάθημα τοῦτο σῶζει παῖδας οἶκον χρήματα. 380

topic at this particular moment, in view of the prospects of the Sicilian expedition, and the projected siege of Syracuse. It is most improbable that he had taken any part, as the Scholiast suggests, in the recent siege of Melos. Bergler refers to the account given in Thuc. iii. 51 of his seizing the island of Minoa off the coast of Megara, after capturing the two projecting towers *μηχαναῖς ἐκ θαλάσσης*. *Αστοῦπερακοντίζειν*, to *outshoot*, that is, to *outdo*, cf. Knights 659; Plutus 666.

364. *ἐλελελεῦ*] This is no mere invention of the bird-chorus; it was the recognized war-cry with which Hellenic troops were encouraged, and encouraged each other, to precipitate themselves at

full speed upon the ranks of the enemy. The Scholiast and Suidas describe it as an *ἐπίφθεγμα πολεμικόν*· καὶ γὰρ οἱ προσιόντες εἰς πόλεμον τὸ ἐλελελεῦ ἐφώνουν μετά τινος ἐμμελοῦς κινήσεως (rhythmical movement). Plutarch (Theseus chap. 22) says it was a cry which σπεύδοντες ἀναφωνεῖν καὶ παιωνίζοντες εἰώθασιν. Suidas, s. v. cites some iambs from the "Philoctetes in Troyland" of the tragedian Achaëus (as to whom see the notes on Frogs 184; Thesm. 161) in which Agamemnon is exhorting the Achæans to hurl themselves against the foe.

ῥα βοηθεῖν ἐστ'· ἐγὼ δ' ἡγήσομαι.
προσβαλλέτω τις χεῖρα φασγάνου λαβῆ,
σάλπιγγι δ' ἄλλος ὡς τάχος σημαινέτω
ῥα ταχύνειν, ἐλελελεῦ.

CHOR. Eleleleu! advance! no loitering; level your beaks and charge away.

Shatter the pot at once to pieces; worry, and scratch, and tear, and flay!

HOOP. O, whatever is your purpose? is your villainy so great,

You would slay two worthy persons, kinsmen, clansmen, of my mate?

Men who never sought to harm you, would you tear and lacerate?

CHOR. Why, I wonder, should we spare them, more than ravening beasts of prey?

Shall we ever find, for vengeance, enemies more rank than they?

HOOP. Enemies, I grant, by nature, very friends in heart and will;

Here they come with kindly purpose, useful lessons to instil.

CHOR. What, they come with words of friendship? What, you really then suppose

They will teach us useful lessons, they our fathers' fathers' foes?

HOOP. Yet to clever folk a foeman very useful hints may show;

Thus, that foresight brings us safety, from a friend we ne'er should know,

But the truth is forced upon us, very quickly, by a foe.

Hence it is that all the Cities, taught by foe, and not by friend,

Learn to build them ships of battle, and their lofty walls extend;

So by this, a foeman's, teaching children, home, and wealth defend.

Xenophon uses the word ἐλελίζειν in the special sense of "to raise the cry eleleleu." Thus, in describing the commencement of the battle of Cunaxa, he says that a part of the Hellenic phalanx finding itself being left behind ἤρξατο δρόμῳ θεῖν καὶ ἅμα ἐφθέγγαντο πάντες, οἷόν περ τῷ Ἑνναλίῳ ἐλελίζουσι, καὶ πάντες δὲ ἔθειον. Anabasis i. 8. 18; where Schneider quotes from Demetrius, de Elocutione, cap. 98 Ξενοφῶν δὲ ἠλελίξε φησιν ὁ στρατηγός, τὴν τοῦ ἐλελεῦ ἀναβόησιν, ἣν ἀνεβόα στρατηγὸς συνεχῶς, παραποιήσας ὀνόματι.—κάθες τὸ ρύγχος, level or couch your beak; speaking as though it were a spear. Dr. Blaydes refers to the Anabasis vi. 3. 27 ἡ σάλπιγξ ἐφθέγγετο, καὶ ἐπαίνιζον, καὶ μετὰ ταῦτα

ἠλάλαζον, καὶ ἅμα τὰ δόρατα καθίσταν.

368. ξυγγενέε] Συμπατριώτα, ὅτι καὶ ἡ Πρόκνη Ἀττικὴ ἦν, Πανδίωνος θυγάτηρ.—Scholiast.

369. λύκων] There was in olden times, the Scholiast tells us, a law passed for killing wolves in Attica; and whoever killed a wolf's cub received 1 talent, and whoever killed a full grown wolf, 2 talents. If this were so, the value of a talent in those days must have been far less than its value in later times.

375. οἱ σοφοί] This indirect flattery was intended to conciliate the Birds. And it does indeed seem to have blinded them to the exceeding sophistry of the argument which follows.

- ΧΟ. ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὥς ἡμῖν δοκεῖ,
 χρήσιμον· μάθοι γὰρ ἂν τις κάπὸ τῶν ἐχθρῶν σοφόν.
- ΠΕΙ. οἶδε τῆς ὀργῆς χαλᾶν εἴξασιν. ἀναγ' ἐπὶ σκέλος,
- ΕΠ. καὶ δίκαιόν γ' ἐστὶ κάμοι δεῖ νέμειν ὑμᾶς χάριν.
- ΧΟ. ἀλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα. 385
- ΠΕΙ. μᾶλλον εἰρήνην ἄγουσιν ἡμῖν, ὥστε τὴν χύτραν
 τῷ τε τρυβλίῳ καθίει·
 καὶ τὸ δόρυ χρή, τὸν ὀβελίσκον,
 περιπατεῖν ἔχοντας ἡμᾶς
 τῶν ὀπλῶν ἐντὸς, παρ' αὐτῇμ 390
 τὴν χύτραν ἄκραν ὀρώντας
 ἐγγύς· ὥς οὐ φευκτέον νῦν.
- ΕΥ. ἐτεδὸν ἦν δ' ἄρ' ἀποθάνωμεν,
 κατορυχισόμεσθα ποῦ γῆς;
- ΠΕΙ. ὁ Κεραμεικὸς δέξεται νῶ. 395
 δημοσίᾳ γὰρ ἵνα ταφῶμεν,
 φήσομεν πρὸς τοὺς στρατηγοὺς

382. κάπὸ τῶν ἐχθρῶν] Mr. Green cites the familiar words of Ovid (Met. iv. 428), which have become proverbial among ourselves, *Fas est et ab hoste doceri*, to which I may add Synesius, Ep. xcν ἴσθι τὸ πάλαι λεγόμενον "ὑπ' ἐχθρῶν ὥς ἔστιν ὠφελείσθαι" νῦν ἔργῳ φαινόμενον.

383. ἀναγ' ἐπὶ σκέλος] Ἀνάγειν ἐπὶ σκέλος or ἐπὶ πόδα means to draw back step by step with your face to the foe. The meaning is illustrated by the passages to which Bergler and Kock refer, Eur. Phoen. 1400; Xen. Cyropaedia vii. 5. 6; Anabasis v. 2. 32; but is more clearly shown by two explanations cited by the latter commentator from Bekker's Anecdota; ἀναχωρεῖν ἐπὶ σκέλος· τὸ μὴ

στρέψαντα τὰ νῶτα, ἀλλ' ἀντιπρόσωπον τῶν ἀντιπάλων ὑποχωρεῖν εἰς τοῦπίσω, xiv. 6; and again, χωρεῖν ἐπὶ σκέλος· τὸ ὀπίσω ἀναχωρεῖν, μὴ δόντα τοῖς ὑπεναντίοις τὰ νῶτα, lxxii. 31.

395. ὁ Κεραμεικὸς] For *there* were buried, at the public cost, all those who had fallen in battle for Athens. All, with one notable exception. The men who fell at Marathon were, for their pre-eminent valour, buried on the battlefield which they had made for ever memorable. The proceedings in these public funerals are fully recorded by Thucydides (ii. 34), though instead of mentioning Cerameicus by name, he describes it as "the loveliest suburb of Athens," τὸ κάλλιστον προάστειον τῆς

CHOR. Well, I really think 'tis better that their errand we should know ;

I admit that something useful may be taught us by a foe.

PEI. (*To Eu.*) Now their anger grows more slack ; now we had better just draw back.

HOOP. (*To Chor.*) This is right and friendly conduct, such as I deserve from you.

CHOR. Well, I am sure that we have never gone against you hitherto.

PEI. Now they are growing a deal more peaceful, now is the time the pot to ground,

Now we may lower the platters twain.

Nay, but the spit we had best retain,

Walking within the encampment's bound,

Letting our watchful glances skim

Over the edge of the pot's top rim ;

Never a thought of flight must strike us.

EU. Well, but tell me, suppose we die,

Where in the world will our bodies lie ?

PEI. They shall be buried in Cerameicus,

That will be done at the public cost,

For we will say that our lives we lost

Gallantly fighting the public foe,

πόλεως. Harpocraton, quoting from a speech of the orator Antiphon, observes that there was one Cerameicus within, and another without, the city walls ; and that in the outer Cerameicus τοὺς ἐν πολέμῳ τελευτήσαντας ἔθαπτον δημοσίᾳ, καὶ τοὺς ἐπιταφίους (funeral orations) ἔλεγον, ὡς δηλοῖ Καλλίστρατος ἢ Μενεκλῆς ἐν τῷ περὶ Ἀθηνῶν. And the Scholiast here gives the passage from the last-mentioned work ; which says that, as you walk in the Cerameicus, ἔνθεν καὶ ἔνθεν εἰσὶ στήλαι ἐπὶ τοῖς δημοσίᾳ τεθαμμένοις. εἰσὶ δὲ οὗτοι οἱ ὑπὸ τοῦ δήμου θαφθέντες (vulgo πεμφθέντες), οἱ ἐν αὐτῇ τῇ χώρᾳ ὑπὲρ τῆς πόλεως τετελευτήκασιν. ἔχουσι δὲ αἱ στήλαι ἐπιγραφὰς ποῦ ἕκαστος ἀπέθανεν. One of these

στήλαι, found in the outer Cerameicus, is now in the British Museum, being one of the "Elgin marbles." It contains a list of the soldiers who fell in the battle of Potidaea (Thuc. i. 62, 63), together with their epitaph in sixteen elegiac lines. The Scholiast also suggests that in the word Κεραμεικὸς there is a covert allusion to the κεραμικά, the pot and the platters, with which they are defending themselves, but such an allusion would be altogether out of place.

397. φήσομεν] The communication was necessarily to be a posthumous one. The dead men themselves were to tell the στρατηγοὶ where and how they were slain.

- μαχομένω τοῖς πολεμίοισιν
ἀποθανεῖν ἐν Ὀρνεαῖς.
- ΧΟ. ἄναγ' ἐς τάξιν πάλιν ἐς ταῦτόν, 400
καὶ τὸν θυμὸν κατάθου κύψας
παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης·
κἀναπυθώμεθα τούσδε τίνες ποτὲ,
καὶ πόθεν ἔμολον, τίνι τ' ἐπινοίᾳ. 405
ἰὼ ἔποψ σέ τοι καλῶ.
- ΕΠ. καλεῖς δὲ τοῦ κλύειν θέλων ;
- ΧΟ. τίνες ποθ' οἶδε καὶ πόθεν ;
- ΕΠ. ξείνω σοφῆς ἀφ' Ἑλλάδος.
- ΧΟ. τύχῃ δὲ ποία κομί- 410
ζει ποτ' αὐτὸ πρὸς ὄρ-
νιθας ἐλθεῖν ; ΕΠ. ἔρως
βίου διαίτης τε καὶ
σοῦ, ξυνοικεῖν τέ σοι
καὶ ξυνεῖναι τὸ πᾶν.
- ΧΟ. τί φῆς ;

399. ἐν Ὀρνεαῖς] Orneae was a town in Argolis. It is selected here because its name was similar to that of the birds, ὄρνεα. But it was doubtless much in the mind of Athenians at this moment, because, less than a year before, a joint expedition of Athenians and Argives had commenced to besiege it. The siege, however, lasted only one day. On the ensuing night the besieging forces bivouacked at some distance from the walls, and the defenders took the opportunity of evacuating the place ; which was thereupon destroyed by the Argives.

401. κατάθου] Generally speaking, the common military phrase τίθεσθαι τὰ

ὄπλα does not mean (as Dr. Arnold on Thuc. ii. 2 understood it) "to pile their arms in a heap," nor yet (as Mr. Grote, History of Greece, chap. xlvi, supposed) "*armati consistere*, to ground arms, to maintain rank, resting the spear and shield upon the ground." It means that each hoplite was to divest himself of his heavy armour, and place it on the ground before or beside him. Take for example the preliminaries to the battle of Mantinea, Xen. Hell. vii. 5. 22. The Theban and the Spartan armies (to describe each army by its most important contingent) were face to face, when Epaminondas directed his troops τίθεσθαι

(Yea, we will tell the commanders so,
Gallantly fighting at Orneae.

CHOR. Fall back, fall back to your ranks once more,
And stand at ease as ye stood before,
And lay your wrath on the ground, in line
With your angry mood, as a warrior should ;
We'll ask the while who the men may be,
And whence they come, and with what design.
Hey, Hoopoe, hey ! to you I speak.

HOOP. What is it that to learn you seek ?

CHOR. Whence are these visitors and who ?

HOOP. From clever Hellas strangers two.

CHOR. What's their aim ? Canst thou tell
Why they came Here to dwell ?

HOOP. Love of you, Love of your
Life and ways Was the lure.
Here they fain Would remain
Comrades true All their days.

CHOR. Hey, hey, what do you say ?

τὰ ὄπλα. Had they piled all their arms in a heap, they would have stood defenceless before the hostile array. Had they merely grounded arms, they would never have succeeded in lulling the enemy into a false security. So here. Each bird-warrior, ὥσπερ ὀπλίτης, was to lay his ὄργη on the ground, and place his θυμός by its side. In line 449 he is ordered to take them up again.

403. τίνες καὶ πόθεν] These were the ordinary inquiries addressed to strangers ; εἰρώτα δὲ ἔπειτα, τίς εἴη, καὶ πόθεν ἔλθοι, Odyssey xv. 422, xvii. 368. In the third question I have substituted τίνι τ'

ἐπινοίᾳ for the unmetrical ἐπὶ τίνα τ' ἐπίνοιαν of the MSS. The metre is anapaestic, in which the proceleusmatic foot τίνι τ' ἐπι- is quite admissible. See Thesm 667 and the note there. τὸ ἀναπαιστικὸν κατὰ πᾶσαν χώραν δέχεται σπονδείων, ἀνάπαιστον, σπανίως δὲ καὶ προκείμενατικόν· παρὰ δὲ τοῖς δραματοποιοῖς, καὶ δάκτυλον. Hephaest. chap. viii. It is of course especially suitable for the speech of the birds.

410. τύχη] Here follow two cretic triplets, each triplet commencing with a base which consists of one short syllable, τύ/χη, βί/ον.

- λέγει δὲ δὴ τίνας λόγους ; 415
 ΕΠ. ἄπιστα καὶ πέρα, κλύειν.
 ΧΟ. ὀρᾷ τι κέρδος ἐνθάδ' ἄ-
 ξιον μονῆς, ὅτῳ πέποιθ'
 ἐμοὶ ξυνὼν
 κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ
 φίλοισιν ὠφελεῖν ἔχουν ; 420
 ΕΠ. λέγει μέγαν τιν' ὄλβον οὐ
 τε λεκτὸν οὔτε πιστόν· ὥς
 σὰ πάντα καὶ
 τὸ τῇδε καὶ τὸ κείσε καὶ
 τὸ δεῦρο προσβιβᾷ λέγων. 425
 ΧΟ. πότερα μαινόμενος ;
 ΕΠ. ἄφατον ὥς φρόνιμος.
 ΧΟ. ἔνι σοφὸν τι φρενί ;
 ΕΠ. πυκνότατον κίναδος,
 σόφισμα κύρμα τριῖμμα παιπάλημ' ὅλον. 430
 ΧΟ. λέγειν λέγειν κέλευέ μοι.
 κλύων γὰρ ὦν σύ μοι λέγεις
 λόγων ἀνεπτέρωμαι.
 ΕΠ. ἄγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν

416. ἄπιστα καὶ πέρα] *Incredible and more than incredible*, as the Oxford Lexicographers rightly explain it. πέρα κλύειν, "too great to hear," is neither good Greek nor good sense, and bears no analogy to πέρα λόγον, with which Beck compares it. A thought may be too big for utterance, but if utterable cannot be too big to be heard. And see Thesm. 705 and the note there.

424. τὸ κείσε κ.τ.λ.] The Scholiast on 348 supra says that these expressions are

παρὰ τὰ ἐκ τῶν μηδέπω διδαχθεισῶν Φοινισσῶν (265). He further says that the words σὰ γὰρ ταῦτα πάντα καὶ ἐκέισε δεῦρο are found in the *Andromeda*, also not yet published. And see Eccl. 487 and the note there.

430. ὅλον] This word applies to the whole line; *he is all craft, invention, wiliness, subtlety*, he is one entire and perfect σόφισμα κ.τ.λ. The question was "Is there anything σοφὸν in his mind?" And the answer is "He is all σόφισμα." As to τριῖμμα, παιπάλημα see

- What is the tale they tell? HOOP. In brief,
 'Tis something more than past belief.
- CHOR. But wherefore is he come? What is it
 He seeks to compass by his visit?
 Think you he's got some cunning plan
 Whereby, allied with us, he can
 Assist a friend, or harm a foe?
 What brings him here, I'd like to know.
- HOOP. Too great, too great, for thought or words,
 The bliss he promises the birds.
 All things are yours, he says, whate'er
 Exists in space, both here and there,
 And to and fro, and everywhere.
- CHOR. Mad a little, eh?
- HOOP. More sane than words can say.
- CHOR. Wide awake? HOOP. Wide as day.
 The subtlest cunningest fox,
 All scheme, invention, craft; wit, wisdom, paradox.
- CHOR. His speech, his speech, bid him begin it.
 The things you show excite me so,
 I'm fit to fly this very minute.
- HOOP. Now you and you, take back this panoply,

Clouds 260; Lucian, Pseudologista 32. Hesychius and Photius define *παιπάλημα* by *ποικίλος ἐν κακίᾳ*. Literally, it means "fine flour" of wheat or barley. *τρίμμα* is "an old hand," the Latin *veterator*.

433. ἀνεπτέρωμαι] This is the first hint of the doctrine on which Peisthetaerus dilates at some length infra 1437-50, that "minds are winged by words."

434. σὺ καὶ σὺ] Matters having thus taken a pacific turn, the Hoopoe calls

two of the theatrical attendants, doubtless those to whom, infra 656, the names of Xanthias and Manodorus are given, and directs them to carry back the spit, the platters, and (probably) the pot, into the kitchen from which they had originally been taken. See the note on 357 supra. He is here dealing only with the arms of the Men. With the armature of the Birds he will deal infra 448.

- ταύτην λαβόντε κρεμάσατον τύχ' ἀγαθῇ 435
 ἐς τὸν ἱπνὸν εἴσω πλησίον τούπιστάτου·
 σὺ δὲ τούσδ' ἐφ' οἷσπερ τοῖς λόγοις συνέλεξ' ἐγὼ
 φράσον, δίδαξον. ΠΕΙ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ,
 ἦν μὴ διάθωνταί γ' οἶδε διαθήκην ἐμοὶ
 ἦνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο, 440
 ὁ μαχαιροποιὸς, μήτε δάκνειν τούτους ἐμὲ
 μήτ' ὀρχίπεδ' ἔλκειν μήτ' ὀρύττειν— ΧΟ. οὔτι που
 τόν—; οὐδαμῶς. ΠΕΙ. οὐκ, ἀλλὰ τῶφθαλμῶ λέγω.
 ΧΟ. διατίθεμαι γὰρ. ΠΕΙ. κατόμοσόν νυν ταυτὰ μοι.
 ΧΟ. ὀμνυμ' ἐπὶ τούτοις, πᾶσι νικᾶν τοῖς κριταῖς 445
 καὶ τοῖς θεαταῖς πᾶσιν. ΠΕΙ. ἔσται ταυταγί.
 ΧΟ. εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον.
 ΕΠ. ἀκούετε λεῶ· τοὺς ὀπλίτας νυνμενὶ

436. τούπιστάτου] The reader must select for himself which of the three interpretations of this word given by the Scholiasts here, by Eustathius on *Odyssey* xvii. 455, and by other grammarians, he thinks most probable. (1) The ἐπιστάτης (or ἐπίστατον or ἐπίστατος, for even this is doubtful) was a bronze stool with three legs, perforated at the top. A fire was kindled underneath, and water in a χύτρα or κρατήρ was set upon it to boil. It was also called a ὑποκρατήριον, ὑπόστατον, and ὑποστάτης. This interpretation is favoured by Bentley and others, and is thought to be corroborated by the Sigeian inscription. But see the Additional Note on that inscription at the end of the Commentary. (2) It was a little clay figure of Hephaestus, placed by the hearth, and called ὁ ἐπιστάτης, as the president or overseer of the fire.

This interpretation is strongly upheld by Kuster. (3) It was a stand full of projecting pegs or hooks on which the cook was accustomed to hang his meat and culinary utensils. This seems to be, at present, the popular interpretation.

440. ὁ πίθηκος] He is said to have been an ugly little cutler named Panaetius, who had a virago for his wife. After incessant quarrels, they came to a compact μήτε τύπτειν, μήτε τύπτεσθαι, μήτε δάκνειν αὐτὸν φιλοῦντα, μήτε δάκνεσθαι, and so on.

443. τόν—] τὸν πρωκτὸν δεικνύς φησιν, οὔτι που τόν.—Scholiast.

445. ὀμνυμ' ἐπὶ τούτοις] It was not left to the Gods to determine what should be the reward for keeping, or what the penalty for breaking, the oath. The person who took the oath was careful to specify, and indeed to incorporate in the oath itself, alike the

And hang it up, God bless it, out of sight
 Within the kitchen there, beside the Jack.
 But you (*to Pei.*) the things we summoned them to hear
 Expound, declare. PEI. By Apollo no, not I,
 Unless they pledge me such a treaty-pledge
 As that small jackanapes who makes the swords
 Pledged with his wife, to wit that they'll not bite me
 Nor pull me about, nor scratch my— CHOR. Fie, for shame!
 Not *this*? no, no! PEI. *My eyes*, I was going to say.
 CHOR. I pledge it. PEI. Swear! CHOR. I swear on these conditions;
 So may I win by every judge's vote,
 And the whole Theatre's. PEI. AND SO YOU SHALL.
 CHOR. But if I'm false, then by one vote alone.
 HOOP. O yes! O yes! Hoplites, take up your arms

reward and the penalty. Thus in Lysistrata 233 the woman, after repeating the oath on which the whole plot hinges, declares—

If I keep faith, my cup be filled with wine,
 But if I fail, a water-draught be mine.

In the present compact the penalty for breaking the oath is to be no punishment at all, but a success only less decisive than that which is the reward of good faith. If I keep the oath, say the Chorus, then may I win the prize by acclamation, that is, by the acclamation of the audience, ratified by the unanimous vote of the judges; while if I break it, may I—still win, but only by a bare majority, three to two, of the votes. For *ἐκρίναν πέντε κριταὶ τοὺς κωμικοὺς*, as the Scholiast says; see the note on Eccl. 1154.

446. *ἔσται πανταγ*] These words are not a mere acceptance of the conditions proposed; which, indeed, are not yet completely formulated. They are in-

tended to predict the ultimate victory of the play.

448. *τοὺς ὀπλίτας*] The arms of the *Men*—spit, platters and pot—have already been taken away to the kitchen; and now the bird-hoplites (supra 402) are to be disbanded with the accustomed formula. They are directed to pick up their arms and depart; but of course they are not really to do either the one thing or the other. For their arms were represented by their *θυμὸν* and *ὀργήν*, and their presence is still required as the Chorus of the play. The MSS. attribute the proclamation to a *κῆρυξ*, but the part of the *κῆρυξ* was no doubt undertaken by the Hoopoe, to whom the

And march back homewards ; there await the orders
We're going to publish on the notice-boards.

CHOR. Full of wiles, full of guiles, at all times, in all ways,
Are the children of Men ; still we'll hear what he says.

Thou hast haply detected
Something good for the Birds which we never suspected ;
Some power of achievement, too high
For my own shallow wit by itself to descry.

But if aught you espy,
Tell it out ; for whate'er of advantage shall fall
To ourselves by your aid, shall be common to all.

So expound us the plan you have brought us, my man, not doubting, it seems, of success.
And don't be afraid, for the treaty we made we won't be the first to transgress.

PEI. I am hot to begin, and my spirit within is fermenting the tale to declare.

And my dough I will knead, for there's nought to impede. Boy, bring me a wreath for my hair,

from the process of baking; ὄργω referring to the *fermentation*, by which the bulk is largely increased, through the formation of air-bubbles within ; προπεφύραται to the various processes of *mixing*, first, the yeast with boiling water and salt ; then, a part of the liquid so produced with a portion of the flour, so as to form what is now called the "sponge" ; and then the sponge with the rest of the liquid and flour ; and διαμάττειν to the final *kneading*. He speaks of his λόγος, as if it were an ἄpros. One portion of the dough has already been mixed and fermented, and is now fit to be kneaded, and served up as a loaf.

463. στέφανον] A myrtle wreath was always worn by an orator ; see Thesm. 380 ; Eccl. 131, and the notes there. Its assumption by Peisthetaerus here makes

the spectators understand that he is delivering a continuous oration, merely punctuated by the remarks, mostly comic, of Euelpides. This was very effectively shown in the first representation of the play at Cambridge (A.D. 1883) ; in the second representation, twenty years later, the arrangements of the New Theatre necessitated the presence of the Chorus on the stage itself, which of course reduced the oration to a sort of conversational dialogue. Peisthetaerus delivers two orations, each (with the interruptions) of sixty-one lines. In the first he dilates on the lost glory of the Birds ; in the second he points out the way to recover it. The first, which is to crush them with grief and indignation, he has already worked up, and will at once produce.

- κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις. ΕΥ. δειπνήσειν μέλλομεν; ἢ τί;
 ΠΕΙ. μὰ Δί' ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρινὸν ἔπος τι, 465
 ὃ τι τὴν τούτων θραύσει ψυχὴν· οὕτως ὕμων ὑπεραλγῶ,
 οἵτινες ὄντες πρότερον βασιλῆς— ΧΟ. ἡμεῖς βασιλῆς; τίνος; ΠΕΙ. ὑμεῖς
 πάντων ὅπός' ἔστιν, ἐμοῦ πρῶτον, τοῦδ', καὶ τοῦ Διὸς αὐτοῦ.
 ἀρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε,
 καὶ γῆς. ΧΟ. καὶ γῆς; ΠΕΙ. νῆ τὸν Ἀπόλλω. ΧΟ. τουτὶ μὰ Δί' οὐκ ἐπεύσμην.
 ΠΕΙ. ἀμαθὴς γὰρ ἔφυσ κού πολυπράγμων, οὐδ' Αἴσωπον πεπάτηκας, 471
 ὃς ἔφασκε λέγων κορυδὸν πάντων πρώτην ὄρνιθα γενέσθαι,
 προτέραν τῆς γῆς, κἄπειτα νόσφ' τὸν πατέρ' αὐτῆς ἀποθνήσκειν·
 γῆν δ' οὐκ εἶναι, τὸν δὲ προκείσθαι πεμπταῖον· τὴν δ' ἀποροῦσαν
 ὑπ' ἀμυχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατορύξει. 475

464. κατὰ χειρὸς ὕδωρ] This was the ordinary expression for the wash before dinner (see note on Wasps 1216), and had no application to an oratorical display. It would seem that Peisthetæus is designedly representing his speech as a feast for the delectation of the audience; and Euelpides had more reason for being deceived, or pretending to be deceived, than had the Woman in Eccl. 132. The *στέφανος* was common to both orators and revellers; but the bakery, the pre-prandial wash, and the epithet *λαρινόν* in the following verse, all belong to the banquet alone. See

a note in Schömann, De Comitii, i. 10.

465. *λαρινόν*] *Lusty, stout, bravery*: strictly of oxen, *fat, stall-fed*. See Peace 925, and the note there. The Scholiast on the present passage says, *ἀντὶ τοῦ λιπαρόν· ἐκ μεταφορᾶς τῶν βοῶν*.

469. *Κρόνου καὶ Τιτάνων*] Not only were they older than the Olympian Gods, they were also older than those primeval powers whom Zeus after a protracted conflict overthrew and superseded. In Hesiod's description of the conflict, the older Gods are all comprised under the name of Titans.

There on the summit of Othrys the masterful Titans stood,
 Here from Olympus warred the Gods, the givers of good;
 Thence and hence they clashed in combat anguished and sore,
 Never a pause in the battle for ten long years and more,
 Never an ending dawned to the conflict's agony-throes,
 Never the victory-scale inclined to these or to those.—THEOG. 631, &c.

But the antiquity of the Birds goes further than this. These old-world deities were themselves *γγγενεῖς*, children of the Earth; and the Birds were older

even than the Earth itself. At this final announcement the Chorus are fairly taken aback, and can only repeat, in awed amazement, the words *καὶ γῆς*!

And a wash for my hands. EU. Why, what mean these commands? Is a dinner in near contemplation?

PEI. No dinner, I ween; 'tis a SPEECH that I mean, a stalwart and brawny oration, Their spirit to batter, and shiver and shatter. (*To the Birds.*) So sorely I grieve for your lot Who once in the prime and beginning of time were Sovereigns— CHOR. We Sovereigns! of what?

PEI. Of all that you see; of him and of me; of Zeus up above on his throne; A lineage older and nobler by far than the Titans and Cronos ye own, And than Earth. CHOR. And than Earth! PEI. By Apollo 'tis true. CHOR. And I never had heard it before!

PEI. Because you've a blind uninquisitive mind, unaccustomed on Aesop to pore. The lark had her birth, so he says, before Earth; then her father fell sick and he died. She laid out his body with dutiful care, but a grave she could nowhere provide; For the Earth was not yet in existence; at last, by urgent necessity led, When the fifth day arrived, the poor creature contrived to bury her sire in her head.

471. Αἴσωπον πεπότηκας] *Worn out your Aesop with diligent study; deeply studied your Aesop.* Kock refers to Plato's Phaedrus, chap. 57 (273 A), τὸν γε Τισίαν αὐτὸν πεπότηκας ἀκριβῶς (*ipsam Tisiae artem trivisti*, Stallbaum). The fable which follows has not come down to us in any collection of Aesop's fables: for though De Furia includes it in his edition as the 415th fable, he only takes it from the Paroemiographers, who transcribe it *verbatim* from Aristophanes, merely writing his verses as if they were prose. It is repeated by Aelian (N. A. xvi. 5) and Galen (De Simplicium Medicamentorum facultatibus xl. 37) who refer it, not to Aesop, but to Aristophanes; the former alleging that the Greeks derived it from India, where a somewhat similar legend was associated with the hoopoe. It is in reference to

this story that the crested lark is, as Kuster observes, called ἐπιτυμβιδίος by Theocritus, Idyll vii. 23.

472. κορυδόν] The κορυδὸς is the *crested lark*. θηλυκῶς, says the Scholiast, ἔφηκε τὴν κορυδόν, Πλάτων δὲ (Euthydemus, chap. 18. 291 B) ἀρσενικῶς. Both the male and the female lark have crests, though the male's is perhaps slightly the larger. Possibly these protruding feathers may have been fabled to belong to another bird inclosed in the head of the lark.

474. προκείμεθα] *To be laid out as a corpse for the burial*, see Eccl. 537 and the note there. In this case, it would seem, three whole days intervened between the day of the laying out and the day of the burial; whereas in ordinary cases the burial took place on the following day.

- ΕΥ. ὁ πατήρ ἄρα τῆς κορυδοῦ νυνὶ κεῖται τεθνεὺς Κεφαλῆσιν.
 ΠΕΙ. οὐκ οὖν δὴτ' εἰ πρότεροι μὲν γῆς πρότεροι δὲ θεῶν ἐγένοντο,
 ὡς πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἐσθ' ἡ βασιλεία;
 ΕΥ. νῆ τὸν Ἀπόλλων· πάνν τοῖνυν χρὴ ῥύγχος βόσκειν σε τὸ λοιπόν·
 οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ δρυκολάπτῃ. 480
 ΠΕΙ. ὡς δ' οὐχὶ θεοὶ τοῖνυν ἦρχον τῶν ἀνθρώπων τὸ παλαιόν,
 ἀλλ' ὄρνιθες, κάβασιλευον, πόλλ' ἐστὶ τεκμήρια τούτων.
 αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν', ὡς ἐτυράννει
 ἦρχε τε Περσῶν πρῶτον πάντων Δαρείου καὶ Μεγαβάδου,
 ὥστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ' ἐκείνης. 485
 ΕΥ. διὰ ταυτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ μέγας διαβάσκει
 ἐπὶ τῆς κεφαλῆς τὴν κυρβάσιαν τῶν ὀρνίθων μόνος ὀρθήν.

476. Κεφαλῆσιν] After each argument of Peisthetaerus, Euelpides "chips in" with his little joke. Here, the κεφαλὴ of the lark, he imagines, must be Κεφαλῆ, an Attic deme, belonging to the tribe Acamantis. In the dative, the plural Κεφαλῆσιν seems to have been commonly used. Thus Pausanias, running through the *notabilia* of the smaller Attic demes, says Κεφαλῆσι δὲ οἱ Διόσκουροι νομίζονται μάλιστα Attica xxxi. 1. But there seems no doubt that its name was really Κεφαλῆ; and a burgher of the deme was said to be a man Κεφαλῆθεν, that is, from Κεφαλῆ. Κεφαλῆ, δῆμος τῆς Ἀκαμαντίδος· ἀφ' ἧς ὁ δημότης λέγεται Κεφαλῆθεν Harpocration. Κεφαλῆ, δῆμος Ἀκαμαντίδος· καὶ Κεφαλῆθεν· ἐκ τῆς αὐτῆς Photius. The deme is seldom mentioned, and we have no means of ascertaining its actual position.

480. δρυκολάπτῃ] The woodpecker, literally the oak-pecker. It is called δρυκολάπτῃ here, and in 799 infra, but more

commonly it is called δρυκολάπτης. The oak was sacred to Zeus, whose most solemn oracles were delivered at Dodona ἐκ δρυὸς ὑψικόμοιο. The woodpecker in attacking the oak might seem to be attacking Zeus himself, who would naturally be loth to surrender his sceptre to this puny assailant. The demonstration of the *antiquity* of the birds is now finished. Peisthetaerus next proceeds to prove their former sovereignty over mankind. He gives three instances. The Cock was the sovereign of Persia: the Kite, of Hellas: and the Cuckoo, of Egypt and Phoenice.

483. ἐπιδείξω τὸν ἀλεκτρυόνα] That is, ἐπιδείξω ὡς ὁ ἀλεκτρυὼν ἐτυράννει. The accusative is not really governed by ἐπιδείξω. It represents the nominative to the verb in the second limb of the sentence, thrown back, by a common Attic idiom, before the conjunction, as an independent accusative. It is merely by accident that it finds

- EU. So the sire of the lark, give me leave to remark, on the crest of an headland lies dead.
 PEI. If therefore, by birth, ye are older than Earth, if before all the Gods ye existed,
 By the right of the firstborn the sceptre is yours; your claim cannot well be resisted.
 EU. I advise you to nourish and strengthen your beak, and to keep it in trim for a stroke.
 Zeus won't in a hurry the sceptre restore to the woodpecker tapping the oak.
 PEI. In times prehistoric 'tis easily proved, by evidence weighty and ample,
 That Birds, and not Gods, were the Rulers of men, and the Lords of the world; for example,
 Time was that the Persians were ruled by the Cock, a King autocratic, alone;
 The sceptre he wielded or ever the rames "Megabazus," "Darius" were known;
 And the "Persian" he still by the people is called from the Empire that once was his own.
 EU. And thus, to this hour, the symbol of power on his head you can always detect:
 Like the Sovereign of Persia, alone of the Birds, he stalks with tiara erect.

a transitive verb there. See the note on 167 *supra*; and see *infra* 652. As to the expression *Περσικὸς ὄρνις*, Bergler refers to 707 *infra*; to Athenaeus chap. ix. 16 (374 D) who cites from the Horae of Cratinus

ὥσπερ ὁ Περσικὸς ὦραν πᾶσαν
 καναχῶν ὀλόφανος ἀλέκτωρ:

and to the quotation in xiv. chap. 70 (655 A) of the same writer from the treatise of Menodotus "On the Temple of the Samian Hera," who suggests that peacocks were originally natives of Samos, and thence spread into other lands, ὥς καὶ οἱ ἀλεκτρύονες ἐν τῇ Περσίδι. See also *infra* 833.

487. *κυρβασίαν*] The *κυρβασία*, or *τιάρα*, or *κιδάρις*, otherwise *κίταρις* (for the three words mean the same thing), was the ordinary Persian head-dress. "Their arms are bows and a slight javelin" said Aristagoras to the Spartans, "and they go into battle wearing trousers, and

with *κυρβασίας* on their heads." Hdt. v. 49; cf. Id. vii. 61. But the *κυρβασία* of the ordinary Persian was rolled round the head and projected over the forehead, whereas that of the Great King stood up erect, like the feather in a Highland chieftain's bonnet. τὴν μὲν ἐπὶ τῇ κεφαλῇ τιάραν βασιλεῖ μόνω ἐξεστὶν ὀρθὴν ἔχειν, Xen. Anab. ii. 5. 23. And hence Artaxerxes, when he proclaimed Darius his successor, τὴν κίταριν ὀρθὴν φέρειν ἔδωκε, Plutarch. Art. chap. 26. The Scholiast says πᾶσι Πέρσαις ἐξῆν τὴν τιάραν φορεῖν, ἀλλ' οὐκ ὀρθὴν. μόνοι δὲ οἱ τῶν Περσῶν βασιλεῖς ὀρθαῖς ἐχρῶντο. And again *Κυρβασίαν* τὴν ἐπὶ κεφαλῆς κιδάριν· ἔστι δὲ αὕτη, καθὰ προείπομεν, τιάρα. τοῖς μὲν ἄλλοις ἔθος ἐπτωγμένην καὶ προβάλλουσαν εἰς τὸ μέτωπον ἔχειν, τοῖς δὲ βασιλεῦσιν ὀρθὴν. In the preceding line *διαβάσκει* is commonly translated *struts*; Shakespeare's "strutting chanticleer." More precisely, it means *straddles*.

ΠΕΙ. οὕτω δ' ἰσχυρέ τε καὶ μέγας ἦν τότε καὶ πολὺς, ὥστ' ἔτι καὶ νῦν
 ὑπὸ τῆς βώμης τῆς τὸτ' ἐκείνης, ὁπότεν νόμον ὄρθριον ἄσῃ,
 ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυλοδέψαι, 490
 σκυτῆς, βαλανῆς, ἀλφिताμοιβοί, τορνευτολυσασπιδοπηγοί·
 οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ. ΕΥ. ἐμὲ τοῦτό γ' ἐρώτα.
 χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ τοῦτον.
 ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον ἐν ἄστει,
 κᾶρτι καθεῦδον, καὶ πρὶν δειπνεῖν τοὺς ἄλλους οὗτος ἄρ' ἦσεν· 495
 κἀγὼ νομίσας ὄρθρον ἐχώρουν Ἀλιμουντάδε, κᾶρτι προκύπτω
 ἕξω τείχους καὶ λωποδύτης παίει ροπάλφ με τὸ νῶτον·
 κἀγὼ πίπτω μέλλω τε βοᾶν, ὁ δ' ἀπέβλισε θοῖμάτιόν μου.

488. μέγας καὶ πολὺς] Here, as in κυρ-
 βασία, there seems to be an echo of
 Herodotus. In vii. 14 (a passage to which
 Bergler refers) the historian had de-
 scribed Xerxes as waxing μέγας καὶ πολ-
 λός; and Aristophanes transfers the ex-
 pression from the Sovereign of the
 Achaemenid dynasty to the Sovereign
 of the old bird-dynasty.

489. νόμον ὄρθριον] *His Song of dawn ;*
his Morning hymn, with an allusion to
 the ὄρθριον νόμον, the stirring march of
 Terpander. See Eccl. 741, and the note
 there. Here the MSS. and old editions
 read μόνον; and the change of that
 word into νόμον is one of the happiest
 and most certain of all the felicitous
 restorations which we owe to the saga-
 city of Porson.

492. ὑποδησάμενοι] *Put on their shoes*
and go out, see Eccl. 36. And compare
 the expression κέκραγεν ἐμβάδας in Wasps
 103, in which passage there is also an
 allusion to the unseasonable crowing
 of the cock. For ὑποδησάμενοι Kock
 substitutes his own unlucky guess ἀπο-

δύσοντες, and so destroys the thread of
 the argument. Peisthetaerus is show-
 ing how all men obey the summons of
 the cock; some springing out of bed
 when he crows of a morning; and some
 even going out when he crows at night.
 I can bear witness to that, says Euel-
 pides; I was roused by his crowing at
 night, and went out, and was robbed of
 my cloke. But there is not a hint that
 the highwayman was so roused; and
 Kock's alteration would deprive the
 anecdote of its whole point.

493. Φρυγίων ἐρίων] Euelpides had
 naturally donned his smartest attire
 for the Tenth-day feast. Phrygian
 fleeces were famous not merely for their
 superior quality, but for the brilliant
 colouring imparted to them by the
 dyers of Asia Minor. And the Tenth-
 day feast, the feast for the naming of
 the child (see infra 922), was a specially
 festive occasion; as is shown by, amongst
 other passages, the lines of Eubulus,
 already translated in the note to Thesm.
 94.

PEI. So mighty and great was his former estate, so ample he waxed and so strong,
That still the tradition is potent, and still, when he sings in the morning his song,
At once from their sleep all mortals upleap, the cobblers, the tanners, the bakers,
The potters, the bathmen, the smiths, and the shield-and-the-musical-instrument-makers ;
And some will at eve take their sandals and leave. EU. I can answer for that, to my cost.
'Twas all through his crowing at eve that my cloke, the softest of Phrygians, I lost.
I was asked to the Tenth-day feast of a child ; and I drank ere the feast was begun ;
Then I take my repose ; and anon the cock crows ; so thinking it daybreak I run
To return from the City to Halimus town ; but scarce I emerge from the wall,
When I get such a whack with a stick on my back from a rascally thief, that I fall,
And he skims off my cloke from my shoulders or e'er for assistance I'm able to bawl.

O Ladies, dance the whole night through,
And keep with mirth and joyance due
The Tenth-day of this child of mine.
And I'm prepared, with bounty free,
To give the winner ribbons three,
And apples five, and kisses nine.

494. *ὑπέπινον*] *I took a little drink by myself*, before the others began. To the ordinary meaning of *ὑπέπινον*, "I drank a little," there seems to be here super-added the idea of secrecy or slyness, a common signification of *ὑπὸ* in compounds.

496. *νομίσας ὄρθρον*] *Supposing it to be the dawn*. He supposed that the cock was singing his *νόμον ὄρθριον*. Halimus (or Alimus), a village on the coast not far from Peiraeus, is famous as the deme from which Thucydides the historian sprang. The words, *Θουκυδίδης Ὀλόρου, Ἀλιμοῦσιος*, were engraved on the pillar which marked his grave.

498. *ἀπέβλισε*] *ἀντὶ τοῦ ἀφείλετο*. ἡ μεταφορὰ ἀπὸ τῶν κηρίων, ἢ ἀπὸ τῶν γάλα ἀμελγόντων.—Scholiast. The first explanation is undoubtedly right, cf. Lysistrata 475. *βλίστειν ἀφαιρεῖν τὸ*

μέλι ἀπὸ τῶν κηρίων. Timaeus, Hesychius, Suidas. See Alciphron iii. 23, where the writer, sending to his correspondent a piece of honey-comb overflowing with the sweetest honey, says *πάντα φιλῶ τρυγᾶν ἐξαιρέτως δὲ ἐθέλω βλίστειν τὰ σμήνη*. Ruhnken (on Timaeus) collects a variety of passages in which the word occurs, and refers to the Republic viii. chap. 16 (564 E) *πλείστον δὲ, οἶμαι, τοῖς κηφήσι μέλι καὶ εὐπορώτατον ἐντεῦθεν* (that is from the *κοσμιώτατοι* who will as a rule be the *πλουσιώτατοι*) *βλίσσεται*. *Πῶς γὰρ ἂν, ἔφη, παρὰ γε τῶν σμικρὰ ἐχόντων τις βλίσσειε*; as the passage which Timaeus is explaining. As to these footpads who relieved wayfarers of their loose garments, see 1482-93 *infra*, and the note on Eccl. 668.

- ΠΕΙ. ἰκτίνος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε κάβασιλευν.
 ΧΟ. τῶν Ἑλλήνων; ΠΕΙ. καὶ κατέδειξέν γ' οὗτος πρῶτος βασιλεύων 500
 προκυλινδεῖσθαι τοῖς ἰκτίνοισι. ΕΥ. νῆ τὸν Διόνυσον, ἐγὼ γοῦν
 ἐκυλινδοῦμην ἰκτίνον ἰδὼν· κᾶθ' ὑπτιος ὦν ἀναχάσκων
 ὀβολὸν κατεβρόχθισα· κᾶτα κενὸν τὸν θύλακον οἴκαδ' ἀφείλκον.
 ΠΕΙ. Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ βασιλεὺς ἦν·
 χῶπόθ' ὁ κόκκυξ εἴποι "κόκκυ," τότε γ' οἱ Φοινίκες ἅπαντες 505
 τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.
 ΕΥ. τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς· "κόκκυ· ψωλοὶ πεδίουδε."
 ΠΕΙ. ἦρχον δ' οὕτω σφόδρα τὴν ἀρχὴν, ὥστ' εἴ τις καὶ βασιλεύει
 ἐν ταῖς πόλεσιν τῶν Ἑλλήνων Ἀγαμέμνων ἢ Μενέλαος,
 ἐπὶ τῶν σκήπτρων ἐκάθητ' ὄρνις μετέχων ὃ τι δωροδοκοίη. 510
 ΕΥ. τουτὶ τοῖνυν οὐκ ἤδη γ' ὧ· καὶ δῆτά μ' ἐλάμβανε θαῦμα,
 ὁπότ' ἐξέλθοι Πριάμός τις ἔχων ὄρνιν ἐν τοῖσι τραγυδοῖς,
 ὁ δ' ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὃ τι δωροδοκοίη.

499. ἰκτίνος] *The Kite*. *ἔαρος ἀρχομένου* ἰκτίνος φαίνεται εἰς τὴν Ἑλλάδα (see *infra* 713), ἐφ' ᾧ ἡδόμενοι κυλινδονται. . . . οἱ γὰρ ἰκτίνοι τὸ παλαιὸν ἔαρ ἐσήμουν. οἱ πένητες οὖν ἀπαλλαγέντες τοῦ χειμῶνος ἐκυλινδοῦντο, καὶ προσεκύνουν αὐτούς.—Scholiast. The custom of prostrating themselves at the earliest appearance of the Kite is not mentioned elsewhere, but the statement of Aristophanes, made before an Athenian audience, is of course ample evidence of its existence. As to the habit of carrying money in their mouths see *Wasps* 791, and the note there. Euelpides, having swallowed his obol, goes home with his wallet empty, that is, without the corn or other merchandise he intended to purchase. Sixteen lines were allotted to the Cock; but five suffice for the Kite; and four for the Cuckoo.

507. κόκκυ· ψωλοὶ πεδίουδε] The tale about the influence which the advent of the cuckoo is supposed to exercise upon the circumcised peoples of Phoenicia and Egypt is merely intended to lead up to this vulgar phrase with which Euelpides immediately caps it. The phrase was no doubt in vogue among the rustics of Attica, not referring to the rite of circumcision at all, but calling on the lusty youths, when the voice of the cuckoo was heard in the land, to give over their pleasures, and be off to their work in the fields; ψωλοὶ being equivalent to *ἐστυκότες*.—The Scholiasts have no information on the subject, and some of them even suppose that the Attic phrase, or its equivalent, was actually in use in Phoenicia and Egypt. On the accustomed formula of recognition, τοῦτ' ἐκεῖνο, followed by

PEI. Then a Kite was the Sovereign of Hellas of old, and ruled with an absolute sway.

CHOR. The Sovereign of Hellas! PEI. And, taught by his rule, we wallow on earth to this day

When a Kite we espy. EU. By Bacchus, 'twas I saw a Kite in the air; so I wallow

Then raising my eyne from my posture supine, I give such a gulp that I swallow

O what but an obol I've got in my mouth, and am forced to return empty-handed.

PEI. And the whole of Phoenice and Egypt was erst by a masterful Cuckoo commanded.

When his loud cuckoo-cry was resounding on high, at once the Phoenicians would leap

All hands to the plain, rich-waving with grain, their wheat and their barley to reap.

EU. So that's why we cry to the circumcised *Hi! Cuckoo! To the plain! Cuckoo!*

PEI. And whene'er in the cities of Hellas a chief to honour and dignity grew,

Menelaus or King Agamemnon perchance, your rule was so firm and decided

That a bird on his sceptre would perch, to partake of the gifts for his Lordship provided.

EU. Now of that I declare I was never aware; and I oft have been filled with amaze,

When Priam so noble and stately appeared, with a bird, in the Tragedy-plays.

But the bird was no doubt for the gifts looking out, to Lysicrates brought on the sly.

a quotation, see the note on Eccl. 77.

510.] ἐπὶ τῶν σκήπτρων] ἐν γὰρ τοῖς σκήπτροις τῶν βασιλέων ἦν αἰετός.—Scho-liast. In ancient times an Eagle was a common ornament on the top of a sceptre. The Scholiast cites from Sophocles *ὁ σκηπτροβάμων αἰετός, κύων Διός*. And Bergler refers to Hdt. i. 195, and the commencement of Pindar's first Pythian ode. And compare the passage from Lucian cited in the next note but one. So also among the Romans. See Prudentius (Hymn on the Martyrdom of St. Romanus 148), and Juvenal x. 43.

513. Λυσικράτη] οὗτος στρατηγὸς ἐγένετο Ἀθηναίων, κλέπτης τε καὶ πανοῦργος. διεβόλλετο δὲ ὡς δωροδόκος.—Scho-liast. Whether he is the Lysicrates mentioned in Eccl. 630, 736, it is impossible to say. Euelpides is alluding to some recent tragedy, in which Priam had been

introduced on the stage in royal apparel with a bird on the top of his sceptre. We should of course have expected that the eagle on Priam's sceptre was watching for the gifts which Priam himself received; and Mr. Cary, in a note to his translation, suggests, if I rightly understand him, that Euelpides is really speaking of Priam under the name of Lysicrates, "because under him the Trojan power ended." And although it is beyond all question that Euelpides is introducing the name of Lysicrates *παρὰ προσδοκίαν*, as a cut at the corrupt Athenian officer, yet it seems by no means improbable that in the *Tragedy* the epithet *Λυσικράτης* was applied to Priam as the luckless monarch who destroyed the Trojan empire (ἐπ' ἐμοῦ κατέλυσαν infra 543). The Chorus, or Cassandra, may have said that future ages

- ΠΕΙ. ὁ δὲ δεινότατόν γ' ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων
αἰετὸν ὄρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς βασιλεὺς ὢν, 515
ἢ δ' αὖ θυγάτηρ γλαυχ', ὁ δ' Ἀπόλλων ὥσπερ θεράπων ἱέρακα.
ΕΥ. νῆ τὴν Δήμητρί' εὐ ταῦτα λέγεις. τίνος οὖνεκα ταῦτ' ἄρ' ἔχουσιν;
ΠΕΙ. ἴν' ὅταν θύων τις ἔπειτ' αὐτοῖς ἐς τὴν χεῖρ', ὡς νόμος ἐστίν,
τὰ σπλάγχνα διδῶ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ σπλάγχνα λάβωσιν.
ὦμνυ τ' οὐδεὶς τότ' ἂν ἀνθρώπων θεὸν, ἀλλ' ὄρνιθας ἅπαντες. 520
Λάμπων δ' ὄμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἐξαπατᾷ τι.
οὕτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ' ἐνόμιζον,
νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς.
ὥσπερ δ' ἤδη τοὺς μαινομένους
βάλλουσ' ὑμᾶς, κὰν τοῖς ἱεροῖς 525
πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς
ἴσταισι βρόχους, παγίδας, ῥάβδους,

would call him λυσικράτης (λυσικράτη σε κλοῦσιν); and it may even have been in allusion to this that the Chorus in the Peace (992) say λῦσον μάχας ἵνα Λυσιμάχην σε καλῶμεν.

515. ἐπὶ τῆς κεφαλῆς] In the acropolis of Elis there was a statue of Athene, made of gold and ivory with a cock perched on her helmet (Pausanias vi. 26. 2); and we may be sure that birds were often so represented. Lucian speaks of the eagle as all but making her nest and hatching her young on the head of Zeus; see his Deorum Concilium (8), where Momus in his general censure of the Olympian arrangements, being forbidden to speak about Gany-mede, says Οὐκοῦν μηδὲ περὶ τοῦ αἰετοῦ εἶπω, ὅτι καὶ οὗτος ἐν τῷ οὐρανῷ ἐστίν, ἐπὶ τοῦ βασιλείου σκήπτρου καθεζόμενος, καὶ μονονουχὶ ἐπὶ τὴν κεφαλὴν σου νεοττεύων; But neither this nor the phrase καὶ

γλαυξ αὐτῇ ἵκαθῆσθαι in Knights 1093 necessarily means that the bird sat on the head of the deity.—Apollo was the προφήτης Διός; in his first utterance after his birth he proposed to declare unto mortals Διὸς νημερτέα βουλήν (Homeric Hymn. 132); he was the minister, and hence is here called the θεράπων, of his father Zeus. And therefore, while the Eagle, the βασιλεὺς οἰωνῶν, is the distinctive badge of Zeus, a smaller bird of the same class, the falcon, ἱέραξ, is allotted to the minister. ὁ Ἀπόλλων [ἔχει] τὸν ἱέρακα ὡς θεράπων τοῦ Διός. ἐπεὶ μικρότερος τοῦ αἰετοῦ ὁ ἱέραξ. —Scholiast. All birds were under the protection of Apollo, see the note on 217 supra; but the falcon was one of those who were specially sacred to the God, Aelian, N. A. vii. 9, x. 14, xii. 4.

521. Λάμπων] Lampon, like Diopeithes with whom he is coupled infra 988, was

But the strongest and clearest of proofs is that Zeus who at present is Lord of the sky
Stands wearing, as Royalty's emblem and badge, an Eagle erect on his head,
Our Lady an owl, and Apollo forsooth, as a lackey, a falcon instead.

By Demeter, 'tis true; that is just what they do; but tell me the reason, I pray.
That the bird may be ready and able, whene'er the sacrificed inwards we lay,
As custom demands, in the deity's hands, to seize before Zeus on the fare.

And none by the Gods, but all by the Birds, were accustomed aforetime to swear:

And Lampon will vow by the Goose even now, whenever he's going to cheat you:

So holy and mighty they deemed you of old, with so deep a respect did they treat you!

Now they treat you as knaves, and as fools, and as slaves;

Yea they pelt you as though ye were mad.

No safety for you can the Temples ensure,

For the bird-catcher sets his nooses and nets,

And his traps, and his toils, and his bait, and his lure,

one of those soothsayers and oracle-mongers whom Aristophanes could never away with, and who are caricatured in the Peace under the name of Hierocles, and in the present Comedy in the person of the unnamed *χρησμολόγος*. He was however a person of distinction at Athens, and was sent out by Pericles as one of the leaders of the colonists who were to establish Thurii as a successor to the destroyed Sybaris, and amongst whom, it is said, were Herodotus and the orator Lysias. And he is thought to be one of the *Θουριομάντεις* ridiculed in Clouds 332. His oath by the *goose*, *τὸν χῆνα*, instead of by *Zeus*, *τὸν Ζῆνα*, was also, as Wieland observes, employed by Socrates and others.

524. *ὥσπερ τοὺς μαινομένους*] As boys pelt the mad people in the streets. The persecution which birds undergo *ἐν τοῖς ἱεροῖς* is illustrated, as Bergler observes,

though not quite in the way here indicated, in the opening scene of the Ion. There, immediately after the prologue, young Ion is seen in the Temple of Delphi, threatening with bow and arrow the birds which are nearing its precincts.

527. *βρόχους κ.τ.λ.*] (1) *βρόχος*, a *noose*, such as is used by poachers nowadays to catch game or rabbits, the noose tightening as the captive tries to push through. (2) *Παγίς*, an ordinary spring-trap, a *springe*. In the *Batrachomyomachia*, line 116, to which Kock refers, it is described as a *ξύλινον ἐόλον*, *ἣν παγίδα καλέουσι, μῶν δλῆτεραν εἶδσαν*. (3) *ράβδος*, a *limed stick*. *ἔστι δὲ εἶδος δικτύου, ὃ χρίουσινιξῶ*.—Scholiast. The Scholiast tells us that another reading was *σταυρούς*; and no doubt the trap was set by placing a limed twig, as a perch for the birds, horizontally, across the top of a stick planted in the ground.

ἔρκη, νεφέλας, δίκτυα, πηκτάς·
 εἶτα λαβόντες παλοῦσ' ἀθρόους·
 οἱ δ' ὠνοῦνται βλιμάζοντες· 530
 κούδ' οὖν, εἴπερ ταῦτα δοκεῖ δρᾶν,
 ὀπτησάμενοι παρέθενθ' ὑμᾶς,
 ἀλλ' ἐπικνωσιν τυρὸν, ἔλαιον,
 σίλφιον, ὄξος, καὶ τρίψαντες
 κατὰχυσμ' ἕτερον γλυκὺ καὶ λιπαρὸν, 535
 κᾶπειτα κατεσκέδασαν θερμὸν
 τοῦτο καθ' ὑμῶν
 αὐτῶν, ὥσπερ κενεβρείων.

ΧΟ. πολὺ δὴ, πολὺ δὴ χαλεπωτάτους λόγους [ἀντ.
 ἤνεγκας ἀνθρωφ'. ὥς ἐδάκρυσά γ' ἐμῶν 540
 πατέρων κάκην, οἷ
 τάσδε τὰς τιμὰς προγόνων παραδόντων

(4) ἔρκος seems to have been a net fixed in a shrubbery in such a way that the birds flying into it cannot get out of it again. Towards the end of the Twenty-second Odyssey the wicked maidservants of Odysseus have nooses, βρόχους, adjusted round their necks, and are then strung up to a long rope so that their feet cannot touch the ground, and Homer likens them to a flock of doves or thrushes flying home to roost, and dashing into an ἔρκος which has been set in the bushes, ἐνὶ θάμνῳ. In his note on the passage Eustathius suggests that the ἔρκος was a rope from which were suspended a number of little nooses, but this is to press the details of the simile too far. Cf. also Bacchae 958. (5) νεφέλη, a net of very fine texture, supra 194; λεπτόμοτος

νεφέλη, Anthology, Satyrius Thyillus i. This is one of about a dozen epigrams in the Anthology which celebrate the three inventors of snares, Damis for quadrupeds, Pigres for birds, and Cleitor for fishes. See also Athenaeus i. chap. 46, who says that the Homeric heroes set παγίδας καὶ νεφέλας for the doves and thrushes. (6) δίκτυον was used generally for any kind of snare; πάντα τὰ θηρευτικὰ πλέγματα δίκτυα καλοῦτ' ἄν, Pollux v. segm. 26; but strictly, as its name implies, it meant a casting-net. (7) πηκτὴ appears to have been a trap compacted of several pieces of wood, one of which, falling, imprisons the bird. It must however be remembered that most of these words are often used, generally, for traps of any kind.

529. ἀθρόους] We have heard how

And his lime-covered rods in the shrine of the Gods !
 Then he takes you, and sets you for sale in the lump ;
 And the customers, buying, come poking and prying
 And twitching and trying,
 To feel if your bodies are tender and plump.
 And if they decide on your flesh to sup
 They don't just roast you and serve you up.
 But over your bodies, as prone ye lie,
 They grate their cheese and their silphium too,
 And oil and vinegar add,
 Then a gravy, luscious and rich, they brew,
 And pour it in soft warm streams o'er you,
 As though ye were carrion noisome and dry.

CHOR. O man, 'tis indeed a most pitiful tale
 Thou hast brought to our ears ; and I can but bewail
 Our fathers' demerit,
 Who born such an Empire as this to inherit

they are persecuted, when alive ; we now come to the indignities they suffer after death. First, they are not even sold separately ; they are considered of less value than the smallest coin, and can only be sold in the lump, *οἱ σπίνου καθ' ἑπτά τοῦβολοῦ* (infra 1079), *πέντε στρουθία ἀσπαρίων δύο* (St. Luke xii. 6). Next, the customers (*οἱ δὲ*, the *buyers*, understood after *πωλοῦσι* in the preceding line) poke and pinch them to feel if they are fat and tender. *βλιμάζειν*, says the Scholiast, *κυρίως τὸ τοῦ ὑπογαστρίου καὶ τοῦ στήθους ἀπτεσθαι, ὅπερ ἐποιοῦν οἱ τὰς ὄρνιθας ὠνούμενοι, οἷον ἐθλιβομάζειν*. Finally, the purchasers will not condescend to eat them until their flesh is

smothered and disguised with sauces and condiments. In a subsequent scene we shall find Peisthetaerus himself engaged in dressing some birds for the table ; and he there employs precisely the condiments—the grated cheese, the grated silphium, and the rich and luscious sauce—against which he is here inveighing.

538. *κενεβρείων*] *Ὡς τῶν θνησιμαίων κρεῶν ποικιλωτέρας ἀρτύσεως δεομένων*.—Scholiast.

539. *πολὺ δὴ, πολὺ δὴ*] These words are perhaps borrowed, as Dindorf suggests, from Eur. *Alcestis* 442 *πολὺ δὴ, πολὺ δὴ γυναικ' ἀρίσταν* ; a Play which is again drawn upon, infra 1244.

ἐπ' ἐμοῦ κατέλυσαν.

σὺ δέ μοι κατὰ δαίμονα καί τινα συντυχίαν

ἀγαθὴν ἤκεις ἐμοὶ σωτήρ.

545

ἀναθεὶς γὰρ ἐγώ σοι

τὰ νεοττία κάμαντον οἰκίσω δῆ.

ἀλλ' ὅ τι χρὴ δρᾶν, σὺ δίδασκε παρών· ὥς ζῆν οὐκ ἄξιον ἡμῖν,

εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙ. καὶ δὴ τοῖνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν εἶναι, 550

κάπειτα τὸν ἄερα πάντα κύκλῳ καὶ πᾶν τουτὶ τὸ μεταξὺ

περιτειχίζειν μεγάλας πλίνθοις ὀπταῖς ὥσπερ Βαβυλῶνα.

ΕΥ. ὦ Κεβριόνη καὶ Πορφυρίων ὥς σμερδαλέον τὸ πόλισμα.

ΠΕΙ. κάπειδ' αὖ τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί' ἀπαιτεῖν·

κἂν μὲν μὴ φῇ μὴδ' ἐβελήσῃ μὴδ' εὐθὺς γνωσιμαχέσῃ, 555

ιερὸν πόλεμον προὔδ' αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπειπεῖν

διὰ τῆς χώρας τῆς ὑμετέρας ἐστυκόσι μὴ διαφοιτᾶν,

ὥσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατέβαινον

καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας· ἤνπερ δ' ἐπίωσ', ἐπιβάλλειν

σφραγίδ' αὐτοῖς ἐπὶ τὴν ψωλὴν, ἵνα μὴ βινῶσ' ἔτ' ἐκείνας. 560

552. πλίνθοις ὀπταῖς] This is another reminiscence of Herodotus, who describes the building of Babylon in Book I, chaps. 178-81, and says of the wall-builders ἐλκύσαντες πλίνθους ἱκανὰς, ὥπησαν ἐν καμίνοισι. On hearing of this stupendous operation, Euelpides apostrophizes the Giants, who in legendary times had themselves attacked the Gods of Olympus. On that occasion, Porphyrius was one of the most formidable assailants, see *infra* 1252. And although to us the name of Cebriones is known only as that of Hector's charioteer whom Patroclus slew, yet doubtless to Euelpides this also was the name of one of the Giants. ἐπίτηδες τῶν θεο-

μάχων ἐμνήσθη, says the Scholiast, ἐπεὶ καὶ αὐτοὶ θεομαχῆσονται. Whether these names are selected, as the Scholiast also suggests, from their similarity to bird-names, seems much more doubtful.

555. γνωσιμαχέσῃ] *Change his line of conduct, back out of his projects.* The Greek grammarians—Hesychius, Moeris, Etymol. Magn. Grammarians in Bekker's *Anecdota*, Suidas, Moschopoulos—all explain the word by μετανοῆσαι or μεταβουλεύσασθαι. But most of them offer as an alternative the explanation which the Scholiast gives here, γρόντα ὅτι πρὸς κρείττους αὐτῷ ἡ μάχη, ἡσυχάσαι. And it must be acknowledged that both senses are equally suitable in almost all

Have lost it, have lost it, for me !
 But now thou art come, by good Fortune's decree,
 Our Saviour to be,
 And under thy charge, whatsoever befall,
 I will place my own self, and my nestlings, and all.

Now therefore do you tell us what we must do ; since life is not worth our retaining,
 Unless we be Lords of the world as before, our ancient dominion regaining.

PEI. Then first I propose that the Air ye enclose, and the space 'twixt the Earth and the sky,
 Encircling it all with a brick-built wall, like Babylon's, solid and high ;
 And there you must place the abode of your race, and make them one State, and one nation.

EU. O Porphyron ! O Cebriones ! how stupendous the fortification !

PEI. When the wall is complete, send a messenger fleet, the empire from Zeus to reclaim.
 And if he deny, or be slow to comply, nor retreat in confusion and shame,
 Proclaim ye against him a Holy War, and announce that no longer below,
 On their lawless amours through these regions of yours, will the Gods be permitted to go.
 No more through the air, (to their Alopes fair, their Alcmenas, their Semeles wending)
 May they post in hot love, as of old, from above, for if ever you catch them descending,
 You will clap on their dissolute persons a seal, their evil designs to prevent !

the passages in which the word occurs ;
 Hdt. iii. 25, vii. 130, viii. 29 ; Eur.
 Heracleidae 706 ; Isocrates, Philippus 8.
 But it is difficult to see how this
 latter signification can be got out of
 the word *γωνισμαχέιν*, which seems liter-
 ally to mean *to fight with*, and so to over-
 come and change, *one's preconceived*
opinion, just as it is explained in
 Bekker's *Anecdota τῇ ἤδη κεκυρωμένη*
γνώμῃ μάχεσθαι.

556. *ἱερὸν πόλεμον*] The phrase would
 be familiar to the audience. About thirty-
 five years before the date of this Comedy
 occurred the brief Holy War, for which
 the Scholiast refers to Thuc. i. 112.
Δακεδαιμόνιοι δὲ μετὰ ταῦτα, says the

historian, *τὸν ἱερὸν καλούμενον πόλεμον*
ἐστράτευσαν, καὶ κρατήσαντες τοῦ ἐν Δελφοῖς
ἱεροῦ παρέδοσαν Δελφοῖς· καὶ αὖτις ὕστερον
Ἀθηναῖοι, ἀποχωρησάντων αὐτῶν, στρατεί-
σαντες καὶ κρατήσαντες παρέδοσαν Φωκεῦσι.
 The more famous Holy War, in which
 Philip of Macedon intervened with such
 momentous results, arose from similar
 causes about sixty years after the exhibi-
 tion of this Play.

558. *Ἀλκμήνας κ.τ.λ.*] These were
 women, loved by the gods. Alcmene bore
 Heracles, and Semele Dionysus, to Zeus.
 Alope bore Hippothoon to Poseidon.
διὰ τοῦ πληθυντικοῦ (by using the plural)
 says the Scholiast, *ἠῤῥησε τὴν διαβολήν.*

τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,
 ὡς ὀρνίθων βασιλευόντων θύειν ὄρνισι τὸ λοιπὸν,
 κᾶπείτα θεοῖς ὕστερον αὐθις· προσνείμασθαι δὲ πρεπόντως
 τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἀρμόξῃ καθ' ἕκαστον·
 ἦν Ἀφροδίτῃ θύῃ, πυροὺς ὄρνιθι φαληρίδι θύειν. 565
 ἦν δὲ Ποσειδῶνί τις οἶν θύῃ, νήττῃ πυροὺς καθαγίζειν·
 ἦν δ' Ἑρακλείῃ θύῃ τι, λάρῳ ναστοὺς θύειν μελιτούττας·
 καὶ Διὶ θύῃ βασιλεῖ κριδὸν, βασιλεύς ἐστ' ὀρχίλος ὄρνις,
 ᾧ προτέρῳ δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφαγιαῖν.

ΕΥ. ἦσθην σέρφῳ σφαγιαζομένῳ. βροντάτω νῦν ὁ μέγας Ζάν. 570

ΧΟ. καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἄνθρωποι κούχ' ἰκοιοῦς,
 οἳ πετόμεσθα πτέρυγας τ' ἔχομεν; ΠΕΙ. ληρεῖς· καὶ νῦν Δ' ὁ γ' Ἑρμῆς

565. φαληρίδι] Athenaeus (vii. 126) enumerating certain birds and fishes specially appropriated to certain deities, observes καὶ [οἰκιοῦσιν] Ἀφροδίτῃ φαληρίδα, ὡς Ἀριστοφάνης ἐν Ὀρνισι, κατὰ συνέμφασιν τοῦ φαλλοῦ, καὶ τὴν νήτταν δὲ καλουμένην Ποσειδῶνί τινες οἰκιοῦσιν. It is not likely that Aristophanes wrote πυροὺς in both this and the following line, but we cannot rectify the mistake, if any.

567. ναστοὺς θύειν μελιτούττας] *To offer ναστοὺς by way of μελιτούττας*; that is to say, large stuffed loaves for the smaller honey-cakes, regularly offered at solemnities. ναστοί, though containing honey, are not μελιτούτται, but are on this occasion to do duty as such, doubtless on account of their great size, to which many writers bear witness. Ναστός, ἄρτος ζυμίτης καλεῖται μέγας, ὡς φησι Πολέμαρχος καὶ Ἀρτεμίδωρος, Ath. iii. 76. (ἄρτος ζυμίτης was another name for the ναστός.) ναστός, ἄρτος μέγας ὁ ζυμίτης, Hesychius. ἄρτοι ζυμίται μεγάλοι, Xenophon, Anab.

vii. 3. 21. Diphilus (ap. Ath. x. 18) speaks of a ναστὸν Ἀστίωνος μείζονα, a comparison which is obviously intended to denote a great bulk, though who or what Astion was we do not know. The ναστός was in fact a huge conical white loaf, stuffed with almonds and raisins, and with that mixture of blood and other rich ingredients which was called καρύκη. ναστοὶ δὲ οἱ αὐτοὶ καὶ σακτοὶ (stuffed) καλοῦνται· κῶνος σὺν ἀσταφίσι καὶ ἀμυγδαλαῖς, ἅπερ τριφθέντα καὶ μιχθέντα ὀπτᾶται ἅμα, Pollux vi. segm. 78. πλακοῦντος εἶδος ἔχων ἔνδον καρκείας, Ath. xiv. 55. As it was a πλακοῦς (see also Heracleon in Ath. iii. 76; Etymol. Magn. Photius s.v. ναστός) it must have also contained honey. See the note on Eccl. 223. The ναστός is again mentioned in Plutus 1142; and some of its qualities—its size, its whiteness, and its fragrance—are described by the comic poet Nicostratus, in a passage preserved by Athenaeus iii. 76. Its name is derived ἀπὸ τοῦ νάσσεσθαι (crammed) ἀρτύμασιν ἢ τραγήμασι τισι, Ety-

And then let another ambassador-bird to men with this message be sent,
That the Birds being Sovereigns, to them must be paid all honour and worship divine,
And the Gods for the future to them be postponed. Now therefore assort and combine
Each God with a bird, whichever will best with his nature and attributes suit ;
If to Queen Aphrodite a victim ye slay, first sacrifice grain to the coot ;
If a sheep to Poseidon ye slay, to the duck let wheat as a victim be brought ;
And a big honey-cake for the cormorant make, if ye offer to Heracles aught.
Bring a ram for King Zeus ! But ye first must produce for our Kinglet, the gold-crested wren,
A masculine midge, full formed and entire, to be sacrificed duly by men.

EU. I am tickled and pleased with the sacrificed midge. Now thunder away, great Zan !

CHOR. But men, will they take us for Gods, and not daws,—do ye really believe that they can—
If they see us on wings flying idly about ? PEI. Don't say such ridiculous things !

mol. Magn. ; because it was *πυκνός· μεστός· πλήρης·* μὴ ἔχων *ὑπόκουφόν τι*, Id. Hesychius, Photius, s.v. *ναστόν*.—The name *λάρος* included all the various gull tribes, and very probably extended to the *cormorant*. And anyhow it must be so translated in passages like the present, since with us the cormorant represents the idea of *voracity* just as the *λάρος* did with the Greeks : whilst *gull* with us is a mere synonym for *dupe*.

568. *βασιλεύς ἐστ' ὀρχίλος*] *The golden-crested wren is our Kinglet*. This little bird derived its Greek name *βασιλίσκος*, its Latin *Regulus*, and its English *Kinglet* from the well-known fable of Aesop. The assembled birds had agreed that whichever of them could fly the highest should be their King. The Eagle soared

far above the rest, but when he had attained the highest point to which he could by any possibility ascend, a little golden-crested wren which had nestled unperceived in his plumage, spread its tiny wings and flew up a few yards higher. Hence its claim to be King of the Birds ; and hence its association here with Zeus, the King of the Gods.

570. *Ζάν*] This is the Doric form of *Ζήν*, from which the oblique cases *Ζηνός*, *Ζηνί*, *Ζήνῃ* are derived. It is found on Cretan coins, and St. Chrysostom (Hom. iii. in Titum. ad init.) tells us that it was engraved on the Cretan tomb of Zeus. *Οἱ Κρήτες*, he says, *τάφον ἔχουσι τοῦ Διός· “ἔνθα Ζάν κεῖται ὃν Δία κυκλήσκουσιν.”* Ὁ ποιητὴς οὖν φησί·

[*Κρήτες ἀεὶ ψεύσται*] καὶ γὰρ *τάφον*, ᾧ ἄνα, σέω
Κρήτες ἐτεκμήναντο· σὺ δ' οὐ θάνης· ἐσσί γὰρ αἰεὶ.

The words *βροντάω νῦν ὁ μέγας Ζάν* are of course intended as an expression of contempt ; *καταφρονῶν αὐτοῦ φησὶ*, says

the Scholiast.

572. *Ἐρμῆς*] *Peisthetaerus* reminds them of four winged deities, *Hermes*,

πέταται θεὸς ἄν, πτέρυγας τε φορεῖ, κάλλοι γε θεοὶ πάνυ πολλοί.

αὐτίκα Νίκη πέταται περὺγοιν χρυσαῖν καὶ νῆ Δι' Ἔρως γε·

Ἴριν δέ γ' Ὀμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι πελείη. 575

ΕΤ. ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμψει πτερόεντα κεραυνόν;

ΠΕΙ. ἦν δ' οὖν ὑμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ μηδὲν,
τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρὴ στρούθων νέφος ἀρθέν
καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνακάψαι·
κάπειτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πεινώσι μετρεῖτω. 580

Victory, Eros, and Iris. *ὑπόπτερός ἐστι*, says Apollo, in Lucian's Seventh Dialogue of the Gods, speaking of the son of Maia.—Victory was at this time regularly represented with wings. Bergler refers to some lines of Aristophan, preserved

by Athenaeus, xiii. chap. 14, where it is said that Love wrought such mischief in heaven, that the Gods expelled him to earth, and, cutting off his wings that he might not fly up again, gave them to Victory to wear—

*ἀποκόψαντες αὐτοῦ τὰ πτερὰ,
ἵνα μὴ πέτῃται πρὸς τὸν οὐρανὸν πάλιν,
δεῦρ' αὐτὸν ἐφυγάδενσαν ὥς ἡμᾶς κάτω,
τὰς δὲ πτέρυγας ἅς εἶχε, τῇ Νίκῃ φορεῖν
ἔδωσαν.*

And to Ulpian on Demosthenes (against Timocrates 138) who, explaining the words *οἱ τὰ ἀκρωτήρια τῆς Νίκης περικόψαντες*, observes *ἀκρωτήρια λέγει, οἷονεὶ τὰ πτερὰ· οὕτω γὰρ γράφεται ἡ Νίκη*. See Dobson's Demosthenes vi. 270. The Temple of Νίκη Ἄπτερος at Athens was quite exceptional. "The difference in the mode by which Sparta and Athens respectively expressed the same feeling with respect to this deity, is characteristic of both. To secure the permanence of her favour the Spartans *chained* their Victory to her shrine; the Athenians relieved theirs of her wings," Wordsworth's Athens and Attica, chap. xiv.—Ἔρως seems always to have been re-

presented as a little winged child. See the pretty tale told by Philetas in the Pastorals of Longus (ii. 3-5) of the little winged boy whom he saw flitting about amongst the myrtles and pomegranate-trees, and who at last sprang up like a young nightingale from spray to spray of the myrtle, till he reached the top, and was out of sight in an instant. The lovers who hear the story perceive that there is no way of baffling Love. "He is so small, we cannot catch him; he has wings, we cannot escape him." *πὼς ἂν τις αὐτὸ λάβοι; μικρόν ἐστι, καὶ φεύγεται. καὶ πὼς ἂν τις αὐτὸ φύγοι; πτερά ἔχει, καὶ καταλήψεται*, "Know you not," says one in the Ethiopics of Heliodorus, iv. 2,

Why Hermes, and lots of the deities too, go flying about upon wings.

There is Victory, bold on her pinions of gold ; and then, by the Powers, there is Love ;
And Iris, says Homer, shoots straight through the skies, with the ease of a terrified dove.

EU. And the thunderbolt flies upon wings, I surmise : what if Zeus upon us let it fall ?

PEI. But suppose that mankind, being stupid and blind, should account you as nothing at all,
And still in the Gods of Olympus believe—why then, like a cloud, shall a swarm
Of sparrows and rooks settle down on their stooks, and devour all the seed in the farm.
Demeter may fill them with grain, if she will, when hungry and pinched they entreat her.

ὅτι τὸν Ἑρωτα πετροῦσιν οἱ γράφοντες, τὸ εὐκίνητον τῶν ὑπ' αὐτοῦ κεκρατημένων αἰνιττόμενοι ;—Iris is in Homer the "golden-winged" χρυσόπτερος, Iliad viii. 398, xi. 185, Hymn to Demeter 315, and goes, flying, to carry the messages of Zeus, Iliad xv. 172. And see the following note.

575. Ἱριω] In Iliad v. 778 it is said of Hera and Athene, αἱ δὲ βάτην τρήρωσι πελειάσιν ἴθαθ' ὁμοῖαι. And in the Homeric Hymn to Apollo 114 it is said of Iris and Eileithyia, βὰν δὲ ποσὶ, τρήρωσι πελειάσιν ἴθαθ' ὁμοῖαι. In neither case is there any notion of wings. Some would change Ἱριω into Ἡραν here ; but this would be a very undesirable alteration. Hera does not fly on wings, Iris does ; see the preceding note. It is hardly possible that the poet should have included the Queen of Heaven in this group of secondary deities, without a hint of her superior dignity. And it is hardly possible that he should *not* have included Iris, the winged messenger of the Iliad, to whose wings, when she appears in a later scene, there is such a very pointed reference (1176, 1198, 1229, &c.), that it seems like an

allusion to the present passage.

576. περόεντα κεραυνόν] *A winged thunderbolt*. Cf. infra 1714. In describing the final victory of Zeus, by means of the newly invented thunderbolts, after his long conflict with the older Gods (see the note on 469 supra) Hesiod says,

οἱ δὲ κερανοὶ

ἵκταρ ἅμα βροντῇ τε καὶ ἀστεροπῇ ποτέοντο.
THEOG. 690.

579. σπερμολόγων] *Σπερμολόγος* is not now a generic name, as it was supra 232 ; it is here the specific name of the *Rook*. *ὄνομα ὀρνέων*, says the Scholiast, ἃ ἐκ τοῦ ὀρύττειν τὰ σπέρματα καὶ ἐσθίειν οὕτως ἐκλήθη.

580. μετρέϊτω] *When the people are famishing, let Demeter dole them out wheat by measure*. The language of Peisthetaerus alludes to the doles of wheat so frequently promised by the demagogues to the Athenian populace, see the note on 11 supra. The criticism of Euelpides implies that such distributions were more lavishly promised than made ; see Wasps 715-8 and the note there.

- ΕΥ. οὐκ ἐβελήσει μὰ Δι', ἀλλ' ὄψει προφάσεις αὐτὴν παρέχουσιν.
 ΠΕΙ. οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν καταροῦσιν,
 καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ πείρα.
 εἴθ' ὃ γ' Ἀπόλλων ἱατρός γ' ὦν ἰάσθω· μισθοφορεῖ δέ.
 ΕΥ. μὴ πρὶν γ' ἂν ἐγὼ τὸ βοιδαρίω τῶμὼ πρῶτιστ' ἀποδῶμαι. 585
 ΠΕΙ. ἦν δ' ἡγῶνται σὲ θεὸν σὲ βίον σὲ δὲ γῆν σὲ Κρόνον σὲ Ποσειδῶ,
 ἀγάθ' αὐτοῖσιν πάντα παρέσται. ΧΟ. λέγε δή μοι τῶν ἀγαθῶν ἔν.
 ΠΕΙ. πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέδονται,
 ἀλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερχνηδῶν ἐπιτρίψει.
 εἴθ' οἱ κνίπες καὶ ψῆγες αἰεὶ τὰς συκάς οὐ κατέδονται, 590
 ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν.

583. ἐπὶ πείρα] As a *test*, he means, of the power of the Birds, and the powerlessness of the Gods. The Birds will carry off the farmer's grain; will the Gods (through Demeter, the Divine grain-giver) replenish his stores? The Birds will peck out the eyes of his sheep and his oxen; will the Gods (through Apollo, the Divine Physician) restore their eyesight? No. Demeter will make excuses; Apollo will do nothing, unless he is well paid for it. As a result of this experiment, mankind will discover who are their rightful sovereigns, and whom it is most for their interest to worship and conciliate.

584. μισθοφορεῖ δέ] 'Ο δὲ ἀντὶ τοῦ γάρ. ἐπεὶ Λαομέδοντα τῆς τειχοδομίας μισθὸν ἤτησεν.—Scholiast. No doubt δὲ is often used, if not precisely in the sense of γάρ, yet to introduce an argument confirming a statement made on other grounds; "and indeed he *does* work for hire." But it does not seem to me, though the Scholiast is followed by all the Commentators, to have that meaning here.

The suggestion that the Gods might help to repair the damage done by the Birds requires to be negatived or modified in each case. With respect to Demeter, this negative is supplied by Euelpides; with respect to Apollo, Peisthetaerus himself qualifies the suggestion by adding "But if he does, you will have to pay for it." Laomedon refused to pay Apollo and Poseidon their hire, and was punished accordingly. See Horace, Odes iii. 3. 21.

590. κνίπες καὶ ψῆγες] The κνίπες (otherwise σκνίπες) appear to have been small ants (Aristotle, De Sensu 5) which attack the wood of the fig-tree. κνίπες· ζώφια τῶν ξυλοφάγων, Hesychius. The ψῆγες are little gall-flies, which perforate, and lay their eggs in, the ripening fig. Modern entomologists give to gall-flies in general the name *Cynips* (κνίψ), and to those which attack the fig the name *Cynips Psenes* (Linnaeus, Syst. Nat. 241. 17). It seems probable that the Birds would not be doing the gardeners a good turn by destroying the ψῆγες; for many think that this perforating process

EU. O no, for by Zeus, she will make some excuse ; that is always the way with Demeter.

PEI. And truly the ravens shall pluck out the eyes of the oxen that work in the plough,
Of the flocks and the herds, as a proof that the Birds are the Masters and Potentates now.
Apollo the leech, if his aid they beseech, may cure them ; but then they must pay !

EU. Nay but hold, nay but hold, nor begin till I've sold my two little oxen I pray.

PEI. But when once to esteem you as God, and as Life, and as Cronos and Earth they've begun,
And as noble Poseidon, what joys shall be theirs ! CHOR. Will you kindly inform me of one?

PEI. The delicate tendrils and bloom of the vine no more shall the locusts molest,
One gallant brigade of the kestrels and owls shall rid them at once of the pest.
No more shall the mite and the gall-making blight the fruit of the fig-tree devour ;
Of thrushes one troop on their armies shall swoop, and clear them all off in an hour.

both ripens the fig more speedily and also makes it less liable to drop from the tree. "Wild figs," says Aristotle (H. A. v. 26. 3), "breed what are called ψῆνες. This at first is a little grub, but when its skin bursts, it flies away, leaving the skin behind. And it burrows into the wild figs, and prevents their dropping off. Wherefore farmers tie wild figs to cultivated figs, and plant the two sorts of trees in close proximity." And as to this, see Hdt. i. 193. Theophrastus, Hist. Plant. ii. 8. 1, gives a similar account ; but adds κνῖνες ὄταν ἐν ταῖς συκαῖς γίνωνται κατεσθίουσι τοὺς ψῆνας. And he prescribes, as a remedy for this barbarous conduct, that crabs should be hung up by the fruit, as more tempting to the appetite of the κνῖνες. "In hot climates the fig-tree produces two crops of fruit, and the peasants in the isles of the Archipelago, where the fig-tree abounds, bring branches of wild fig-trees in the spring, which they spread over those that are cultivated. These wild branches serve as a vehicle to a pro-

digious number of small insects of the genus called *Cynips*, which perforate the figs in order to make a nest for their eggs ; and the wound they inflict accelerates the ripening of the fig nearly three weeks, thus leaving time for the second crop to come to maturity in due season." *Conversations on Vegetable Physiology*, vol. ii. p. 42, quoted in Professor Kidd's treatise "On the Physical Condition of Man," p. 224. Others, however, are of a different opinion. "Whether the operations of the *Cynips Psenes* be of that advantage in fertilizing the fig, which the cultivators of that fruit in the East have long supposed, is doubted by Hasselquist and Olivier, both competent observers who have been on the spot," Kirby and Spence's *Entomology*, i. 295. Peisthetaerus obviously thought their operations were injurious to the fruit. The thrush is not mentioned by Aristotle among the σκυιποφάγα (H. A. viii. 5. 4. Cf. Id. ix. 9. 2) : but it is well known to be a devourer of both insects and fruit.

- ΧΟ. πλουτεῖν δὲ πόθεν δώσομεν αὐτοῖς ; καὶ γὰρ τούτου σφόδρ' ἐρώσιν.
 ΠΕΙ. τὰ μὲν ἄλλ' αὐτοῖς μαντευομένοις οὗτοι δώσουσι τὰ χρηστὰ,
 τὰς τ' ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατεροῦσιν,
 ὥστ' ἀπολείται τῶν ναυκλήρων οὐδεὶς. ΧΟ. πῶς οὐκ ἀπολείται;
 ΠΕΙ. προερεῖ τις αἰὲ τῶν ὀρνίθων μαντευομένων περὶ τοῦ πλοῦ. 596
 “ νυνὶ μὴ πλεῖ, χειμῶν ἔσται.” “ νυνὶ πλεῖ, κέρδος ἐπέσται.”
 ΕΥ. γαῦλον κτῶμαι καὶ ναυκληρῶ, κούκ ἂν μείναιμι παρ' ὑμῖν.
 ΠΕΙ. τοὺς θησαυρούς τ' αὐτοῖς δείξουσ', οὓς οἱ πρότεροι κατέθεντο,
 τῶν ἀργυρίων· οὗτοι γὰρ ἴσασι· λέγουσι δέ τοι τάδε πάντες, 600
 “ οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις ἄρ' ὄρνις.”
 ΕΥ. πωλῶ γαῦλον, κτῶμαι σμινύην, καὶ τὰς ὑδρίας ἀνορύττω.
 ΧΟ. πῶς δ' ὑγίειαν δώσομεν αὐτοῖς, οὐσαν παρὰ τοῖσι θεοῖσιν;
 ΠΕΙ. ἦν εὖ πράττωσ', οὐχ ὑγίεια μεγάλη τοῦτ' ἐστί; σάφ' ἴσθι,
 ὥς ἀνθρωπὸς γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ὑγιαίνει. 605
 ΧΟ. πῶς δ' ἐς γῆράς ποτ' ἀφίξονται; καὶ γὰρ τοῦτ' ἔστ' ἐν Ὀλύμπῳ·
 ἡ παιδάρῳ ὄντ' ἀποθνήσκειν δεῖ; ΠΕΙ. μὰ Δι' ἀλλὰ τριακῶσι αὐτοῖς

593. τὰ μὲν ἄλλ'] Τὰ μέταλλ' MSS. vulgo. But very many years ago I had altered this into τὰ μὲν ἄλλ', and as the same alteration has since been suggested by Cobet, and adopted by Holden in his second edition, I feel no hesitation about introducing it into the text. That a reference to *mines* is quite out of place here, was long ago perceived by Bentley, who proposed to read *πρῶτα μὲν*, as *supra* 588. The search after mines is more appropriate to Anglo-Saxons in these latter days than to Athenians in the time of Aristophanes; it would be a strange anticlimax to commence with valuable mines, and then descend to profitable voyages; neither the verb *δώσουσι*, nor the epithet *τὰ χρηστὰ*, would be suitable to *μέταλλα*; whilst the

question of underground wealth is considered below 599-602.

598. γαῦλον] Γαῦλος· Φοινικικὸν σκάφος, says the Scholiast, citing a line of Callimachus, *Κυπρῶθε Σιδονίος με κατήγαγεν ἐνθάδε γαῦλος*, (Fragm. 217, Bentley). They were Phoenician merchant vessels, and were used as store-ships by the Persians, Hdt. iii. 136, viii. 97. γαῦλος, says Beck, “dicebatur navis rotundior, mercibus vehendis apta.” The word, differently accented, *γαυλὸς*, was in common use for a *pail*. Euelpides selects the word *ναυκληρῶ*, because it is *τοῖς ναυκλήροις* that immunity has just been guaranteed.

601. πλὴν εἴ τις ἄρ' ὄρνις] Παροιμία ἐστὶν “οὐδεὶς με θεωρεῖ, πλὴν ὁ παριπτάμενος ὄρνις.”—Scholiast. Our own semi-pro-

CHOR. But how shall we furnish the people with wealth? It is wealth that they mostly desire.

PEI. Choice blessings and rare ye shall give them whene'er they come to your shrine to inquire.

To the seer ye shall tell when 'tis lucky and well for a merchant to sail o'er the seas,

So that never a skipper again shall be lost. CHOR. What, "never"? Explain if you please.

PEI. Are they seeking to know when a voyage to go? The Birds shall give answers to guide them.

Now stick to the land, there's a tempest at hand! Now sail! and good luck shall betide them.

EU. A galley for me; I am off to the sea! No longer with you will I stay.

PEI. The treasures of silver long since in the earth by their forefathers hidden away

To men ye shall show, for the secret ye know. How often a man will declare,

There is no one who knows where my treasures repose, if it be not a bird of the air.

EU. My galley may go; I will buy me a hoe, and dig for the crock and the casket.

CHOR. But Health, I opine, is a blessing divine; can we give it to men if they ask it?

PEI. If they've plenty of wealth, they'll have plenty of health; ye may rest quite assured that they will.

Did you ever hear tell of a man that was well, when faring remarkably ill?

CHOR. Long life 'tis Olympus alone can bestow; so can men live as long as before?

Must they die in their youth? PEI. Die? No! why in truth their lives by three hundred or more

verbal reference to "a bird of the air," doubtless derived from Ecclesiastes x.
as the channel for communications for 20:
which we cannot otherwise account, is

Curse not the king, no, not in thy thought;
And curse not the rich in thy bedchamber;
For a bird of the air shall carry the voice,
And that which hath wings shall tell the matter.

602. ὕδριας] 'Εν ὕδριας γὰρ ἔκειντο οἱ
θησαυροί.—Scholiast. ὕδρια, which in
strictness is a "waterpot," here means
a crock containing hidden treasure,
the *argenti seria* of Persius, the *urna*
argenti of Horace, the *aula auri* of

Plautus in the *Aulularia*.

605. κακῶς πράττων] *Doing ill; when*
he is badly off. See 134 supra. Bergler
refers to some lines in the *Creusa* of
Sophocles, part of a longer fragment
preserved by Stobaeus (*Florileg.* xci. 28):

εἰσὶ δ' οἷτινες
αἰνοῦσιν ἄνοσον ἄνδρ'· ἐμοὶ δ' οὐδεὶς δοκεῖ
εἶναι, πένης ὦν, ἄνοσος, ἀλλ' αἰεὶ νοσεῖν.

- ἔτι προσθήσουσ' ὄρνιθες ἔτη. ΧΟ. παρὰ τοῦ ; ΠΕΙ. παρ' οὗτου ; παρ' ἐαυτῶν.
οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεὰς ζῶει λακέρυζα κορώνη ;
- ΕΥ. αἰβοὶ ὥς πολλῶ κρείττους οὔτοι τοῦ Διὸς ἡμῖν βασιλεύειν. 610
- ΠΕΙ. οὐ γὰρ πολλῶ ;
πρῶτον μὲν γ' οὐχὶ νεῶς ἡμᾶς
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
οὐδὲ θυρώσαι χρυσαῖσι θύραις,
ἀλλ' ὑπὸ θάμνοισ καὶ πρινιδίοις 615
οἰκῆσουσιν, τοῖς δ' αὖ σεμνοῖς
τῶν ὀρνίθων δένδρον ἐλαίας
ὁ νεὼς ἔσται· κούκ ἐς Δελφοὺς
οὐδ' εἰς Ἀμμων' ἐλθόντες ἐκεῖ
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις 620
καὶ τοῖς κοτίνοις στάντες ἔχοντες
κριθὰς, πυροὺς, εὐξόμεθ' αὐτοῖς
ἀνατείνοντες τῷ χεῖρ' ἀγαθῶν
διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
παραχρῆμ' ἔσται 625
πυροὺς ὀλίγους προβαλοῦσιν.

ΧΟ. ὦ φίλτατ' ἐμοὶ πολὺν πρεσβυτῶν ἐξ ἐχθίστου μεταπίπτων,

609. λακέρυζα κορώνη] Peisthetaerus is referring, as the Scholiast observes, to the oft-quoted lines in which Hesiod (Fragm. 50, Gaisford ; where see Ruhn-

ken's note) professes to calculate the ages of birds and beasts with a precision unattainable by modern science,

ἐννέα τοι ζῶει γενεὰς λακέρυζα κορώνη
ἀνδρῶν ἡβώντων· ἑλᾶφος δέ τε τετρακόρωνος·
τρεῖς δ' ἐλάφους ὁ κόραξ γηράσκειται· αὐτὰρ ὁ φοῖνιξ
ἐννέα τοὺς κόρακας· δέκα δ' ἡμεῖς τοὺς φοίνικας
νύμφαι ἐὺπλόκαμοι, κούραι Διὸς αἰγιόχοιο.

The lines are preserved by Plutarch in his treatise *De Oraculorum Defectu*. We see that, according to Hesiod, the crow lives nine (and not merely, as

Aristophanes, whether from forgetfulness, or from the necessities of metre here says, five), and the raven 108, generations of men. The Birds were

New years ye will lengthen. CHOR. Why, whence will they come? PEI. From your own inexhaustible store.

What! dost thou not know that the noisy-tongued crow lives five generations of men?

EU. O fie! it is plain they are fitter to reign than the Gods; let us have them again.

PEI.

Ay fitter by far!

No need for their sakes to erect and adorn

Great temples of marble with portals of gold.

Enough for the birds on the brake and the thorn

And the evergreen oak their receptions to hold.

Or if any are noble, and courtly, and fine,

The tree of the olive will serve for their shrine.

No need, when a blessing we seek, to repair

To Delphi or Ammon, and sacrifice there;

We will under an olive or arbutus stand

With a present of barley and wheat,

And piously lifting our heart and our hand

The birds for a boon we'll entreat,

And the boon shall be ours, and our suit we shall gain

At the cost of a few little handfuls of grain.

CHOR. I thought thee at first of my foemen the worst; and lo, I have found thee the wisest

therefore in possession of an abundant supply of surplus years, wherewith to provide for the wants of their worshippers.

618. *εἰς Δελφοῖς*] *Ἐνθα τὰ μαντεῖά εἰσιν, ἐν μὲν Δελφοῖς τὰ τοῦ Ἀπόλλωνος, ἐν δὲ Αἰβυνοῖς τὰ τοῦ Ἀμμωνος.*—Scholiast. Cf. *infra* 716. And as to the oracles of Ammon in Libya, see *Hdt.* i. 46, ii. 55.

623. *ἀνατείνοντες τὰ χεῖρ'*] In the attitude of prayer; Homer's *εὔχετο*, *χεῖρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα*; Virgil's "duplices tendens ad sidera palmas." "Multi ad deos manus

tollere," says Pliny (*Ep.* vi. 20) in his description of the great eruption of Vesuvius; and the phrase is of constant occurrence. So in Christian writers: "I would that men pray in every place," says St. Paul, "lifting up holy hands," 1 Tim. ii. 8. *σφόδρα πιστεύομεν*, says St. Chrysostom, asking for the prayers of his hearers, *ἂν ἐβελήσητε πάντες ὁμοθυμαδὸν τὰς χεῖρας ἐκτείνειν πρὸς τὸν θεὸν ὑπὲρ τῆς ἡμετέρας συμκρότητος, ὅτι πάντα κατορθώσετε.* *Hom.* iv. in 2 Thess. (533 D). Cf. *Id.* xviii. in Eph. (128 E), xi. in Philipp. (281 B).

οὐκ ἔστιν ὅπως ἂν ἐγὼ ποθ' ἐκὼν τῆς σῆς γνώμης ἔτ' ἀφείμην.
 ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις
 ἐπηπείλησα καὶ κατώμοσα, 630
 ἣν σὺ παρ' ἐμὲ θέμενος
 ὁμόφρονας λόγους δικαίους
 ἀδόλους ὁσίους
 ἐπὶ θεοῦς ἔης, ἐμοὶ
 φρονῶν ξυνφθὰ, μὴ πολλὸν χρόνον 635
 θεοὺς ἔτι σκῆπτρα τὰμὰ τρίψειν.
 ἀλλ' ὅσα μὲν δεῖ ῥώμῃ πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς·
 ὅσα δὲ γνώμῃ δεῖ βουλευεῖν, ἐπὶ σοὶ τάδε πάντ' ἀνάκειται.

ΕΠ. καὶ μὴν μὰ τὸν Δι' οὐχὶ νυστάζειν ἔτι
 ὦρα 'στὶν ἡμῖν οὐδὲ μελλονικιᾶν, 640
 ἀλλ' ὡς τάχιστα δεῖ τι δρᾶν· πρῶτον δέ τοι
 εἰσέλθετ' ἐς νεοττιάν γε τὴν ἐμὴν
 καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,
 καὶ τοῦνομ' ἡμῖν φράσατον. ΠΕΙ. ἀλλὰ ῥᾷδιον.
 ἐμοὶ μὲν ὄνομα Πεισθέταιρος. ΕΠ. τῷ δὲ τί;
 ΠΕΙ. Εὐελπίδης Κριῶθεν. ΕΠ. ἀλλὰ χαίρετον 645

629. ἐπαυχήσας] ἀντὶ τοῦ μεγαλοφρονή-
 σος διὰ τῶν σῶν λόγων.—Scholiast. The
 expression παρ' ἐμὲ θέμενος λόγους is
 thought to be an imitation of a mili-
 tary phrase, παρ' ἐμὲ θέμενος ὄπλα.

633. δικαίους ἀδόλους] This is the
 ordinary language of treaties. Dindorf
 refers to Thuc. v. 18, 23, 47, and to
 Lysistrata 169. The expression ξυνφθὰ
 φροεῖν occurs in Sozomen, H. E. iv. 12.

637. ῥώμῃ . . . γνώμῃ] Agathon uses
 the same jingle, γνώμῃ δὲ κρείσσω ἐστὶν
 ἢ ῥώμῃ χερῶν, and seems, for the mere
 purpose of using it, to have borrowed
 and altered a line of Sophocles, γνώμαι
 πλέον κρατοῦσιν ἢ σθένος χερῶν, Stobaeus,
 Florileg. liv. 3. 4. It occurs again in
 the epigram on Demosthenes given in
 his Life by Plutarch,

εἴπερ ἔσθην ῥώμην γνώμῃ, Δημόσθενες, εἴχες,
 οὔ ποτ' ἂν Ἑλλήνων ἦρξεν Ἄρης Μακεδῶν.

640. μελλοικιῶν] The word is coined
 in reference to the doubts and hesitation

which Nicias expressed, and the dila-
 tory tactics which he pursued, on the

And best of my friends, and our nation intends to do whatsoe'er thou advisest.

A spirit so lofty and rare
 Thy words have within me excited,
 That I lift up my soul, and I swear
 That if Thou wilt with Me be united
 In bonds that are holy and true
 And honest and just and sincere,
 If our hearts are attuned to one song,
 We will march on the Gods without fear ;
 The sceptre—MY sceptre, MY due,—
 They shall not be handling it long !

So all that by muscle and strength can be done, we Birds will assuredly do ;
 But whatever by prudence and skill must be won, we leave altogether to you.

HOOP. Aye and, by Zeus, the time is over now
 For drowsy nods and Nicias-hesitations.
 We must be up and doing ! And do you,
 Or e'er we start, visit this nest of mine,
 My bits of things, my little sticks and straws ;
 And tell me what your names are. PEI. That's soon done.
 My name is Peisthetaerus. HOOP. And your friend's ?

PEI. Euelpides of Crio. HOOP. Well ye are both

question of despatching an expedition to Sicily. They are detailed at some length by Thucydides vi. 8-25 ; and Bergler calls attention to a statement made in the last-mentioned chapter, *παρ-ελθών τις τῶν Ἀθηναίων καὶ παρακαλέσας τὸν Νικίαν, οὐκ ἔφη χρήναι προφασίζεσθαι οὐδὲ διαμέλλειν*. There can be no *direct* allusion, as Plutarch supposed (Nicias, chap. 8), to the hesitation he exhibited about the expedition to Sphacteria, for that was nearly eleven years before, and would no longer be fresh in the

public memory. The Hoopoe will not have *his* expedition delayed by any dilatory hesitation, as the Sicilian expedition had been, in the preceding year, by the hesitation of Nicias.

642. *εἰσελθετ'*] ὁ ἔποψ παρακελεύεται αὐτοῖς εἰς τὴν νοσσιὰν εἰσελθεῖν ἵνα αὐτῶν ἀποστάντων σχοίη καιρὸν ἢ Παράβασις.—Scholiast. Here follows a little exchange of courtesies, such as we may suppose were usual in the case of an Athenian host ushering in his visitors.

645. *Κριῶθεν*] That is, of the deme

- ἄμφω. ΠΕΙ. δεχόμεθα. ΕΠ. δεῦρο τοίνυν εἵσιτον.
 ΠΕΙ. ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς. ΕΠ. ἴθι.
 ΠΕΙ. ἀτὰρ, τὸ δεῖνα, δεῦρ' ἐπανάκρουσαι πάλιν.
 φέρ' ἴδω, φράσον νῶν, πῶς ἐγὼ τε χούτοσι
 ξυνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένῳ; 650
 ΕΠ. καλῶς. ΠΕΙ. ὅρα νυν, ὥς ἐν Αἰσώπου λόγοις
 ἐστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὥς
 φλαύρως ἐκοινώνησεν αἰετῷ ποτέ.
 ΕΠ. μὴδὲν φοβηθῆς· ἔστι γάρ τι ρίζιον,
 ὃ διατραγόντ' ἔσσεθον ἐπτερωμένῳ. 655
 ΠΕΙ. οὕτω μὲν εἰσίσωμεν. ἄγε δὴ Ξανθία
 καὶ Μανόδωρε λαμβάνετε τὰ στρώματα.
 ΧΟ. οὗτος σὲ καλῶ, σὲ καλῶ. ΕΠ. τί καλεῖς; ΧΟ. τούτους μὲν ἄγων μετὰ σαντοῦ
 ἀρίστισον εἶ· τὴν δ' ἡδυμελῆ ξύμφωνον ἀηδόνα Μούσαις

Κριῶα, which belonged to the tribe Antiochis; Hesychius, s. v. Κριῶθεν, Photius and Harpocration, s. v. Κριωεύς. Apparently we are to consider Euelpides as a resident at Halimus, supra 496, but a burgher of Crioia.

648. τὸ δεῖνα] *What was it?* The ejaculation of a speaker forgetting, or pretending to forget, what he was about to say. See the notes on Wasps 524, and Peace 268. ἐπανάκρουσαι, *retrace your steps*, literally of rowers, *back water*. καὶ νῦν δὲ τὸ πάλιν ἐπὶ τοῦ ὀπίσω, says the Scholiast, referring to line 2.

651. ἐν Αἰσώπου λόγοις] Ὅτι σαφῶς ἀντιτίθεσαν Αἰσώπῳ τοὺς λόγους, καὶ τοῦτον τὸν παρὰ τῷ Ἀρχιλόχῳ λεγόμενον, καίτοι πρεσβυτέρῳ ὄντι.—Scholiast. The story of "the Eagle and the Fox" now stands first in the collection of Aesop's fables. An Eagle and a Fox had sworn firm

friendship together, and determined to establish their homes as close as they could to each other. The Eagle built her eyry in a lofty tree; the Fox littered in a brake at its foot. But one day, in the absence of the Fox, the Eagle, wanting food for herself and her nestlings, swooped down upon the Fox's cubs, and bore them up aloft to her eyry, where they furnished a dainty meal for both eagle and eaglets. When the Fox returned, and found that her litter had been devoured, she was in despair, not only for the loss of her cubs, but also for her own inability to avenge their fate; *χερσαία γὰρ οὔσα, πετεινὸν διώκειν ἡδυνάτει*. So she could only stand afar off, and call down curses on her treacherous friend. But such treachery was not allowed to pass unpunished. Soon afterwards the Eagle carried off from an altar some

Heartily welcome. PEI. Thank you. HOOP. Come ye in.

PEI. Aye come we in ; you, please, precede us. HOOP. Come.

PEI. But—dear ! what was it ? step you back a moment.

O yes,—but tell us, how can he and I

Consort with you, we wingless and you winged ?

HOOP. Why, very well. PEI. Nay but in Aesop's fables

There's something, mind you, told about the fox

How ill it fared, consorting with an eagle.

HOOP. O never fear ; for there's a little root

Which when ye have eaten, ye will both be winged.

PEI. That being so, we'll enter. Xanthias there,

And Manodorus, bring along the traps.

CHOR. O stay, and O stay ! HOOP. Why what ails you to-day ? CHOR. Take the gentlemen in, and regale them, we say ;

But O for the nightingale peerless in song, who chants in the choir of the Muses her lay ;

pieces of sacrificial meat to which a burning brand was attached. The brand set fire to the nest ; the eaglets tumbled to the ground ; and the Fox had the satisfaction of eating them before the very eyes of the Eagle. The moral is that they who deal treacherously with a friend, though the friend may be powerless to requite them, yet cannot escape the righteous judgment of God. Such is the fable, as told by Aesop. But the Scholiast is quite right. It is but a prose version of a poetic fable by Archilochus ; in which the Eagle represented Lycambes, faithlessly breaking off his daughter's engagement to the Poet. Archilochus, like the Fox, was powerless to resent the wrong, and could only call down the vengeance of Heaven to punish the wrong-doer. See Huschke's *Dissertatio de Fabulis Archi-*

lochi, prefixed to De Furia's edition of Aesop's Fables.

652. τὴν ἀλώπεχ'] This is the independent accusative, representing the nominative to the verb in the succeeding limb of the sentence. "There is something said in Aesop's Fables, ὅς ἡ ἀλώπεξ ἐκονώνησεν." Cf. infra 1269, and see the notes on 167 and 483 supra.

654. ῥίζιον] *A little root* : perhaps with a reference to that other little plant, equally potent and efficacious, which the Gods call *Moly*.

656. οὐτῶ] *On this assurance ; On the strength of this information ;* cf. infra 1503. The Scholiast's ἐπὶ ταύταις ταῖς ξυνθήκαις is perhaps a little too strong. As to Xanthias and Manodorus, see the note on the first line of the Play.

659. ξύμφωνον ἀηδόνι Μούσαις] *Who sings in concert with the Muses.* The

- κατάλειψ' ἡμῖν δεῦρ' ἐκβίβασας, ἵνα παίσωμεν μετ' ἐκείνης. 660
- ΠΕΙ. ὦ τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ
ἐκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον.
- ΕΥ. ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτὴν, ἵνα
καὶ νῶ θεασώμεσθα τὴν ἀηδόνα.
- ΕΠ. ἀλλ' εἰ δοκεῖ σφῶν, ταῦτα χρή δρᾶν. ἡ Πρόκνη 665
ἐκβαίνει, καὶ σαντὴν ἐπιδείκνυ τοῖς ξένοις.
- ΠΕΙ. ὦ Ζεῦ πολυτίμηθ' ὡς καλὸν τούρνιθιον,
ὡς δ' ἀπαλὸν, ὡς δὲ λευκόν. ΕΥ. ἀρά γ' οἶσθ' ὅτι
ἐγὼ διαμηρίζοιμ' ἂν αὐτὴν ἡδέως;
- ΠΕΙ. ὅσον δ' ἔχει τὸν χρυσὸν, ὥσπερ παρθένος. 670
- ΕΥ. ἐγὼ μὲν αὐτὴν κἂν φιλήσαί μοι δοκῶ.
- ΠΕΙ. ἀλλ' ὦ κακόδαιμον ρύγχος ὀβελίσκων ἔχει.
- ΕΥ. ἀλλ' ὥσπερ ῥὸν νῆ Δί' ἀπολέψαντα χρή
ἀπὸ τῆς κεφαλῆς τὸ λέμμα κᾶθ' οὔτω φιλεῖν.

idea is the same as that in the Serenade supra 215-22. For when the nightingale's song ascends to Heaven, Apollo strikes the lyre; and when Apollo strikes the lyre, the Muses join in the heavenly concert. See the note on 218 supra; and see infra 737-52. The translation *Musis aequiparandam*, which is accepted by all the Commentators, does not give the full force of the phrase. The expression παίσωμεν μετ' ἐκείνης is interpreted by the Scholiast ἵνα συγχορεύσωμεν αὐτῇ; "that we may deliver the Parabasis to her accompaniment."

662. βουτόμου] *The Flowering rush*. φυτάριον παραπλήσιον καλάμῳ ὃ ἐσθίουσιν οἱ βόες. Φυτάριον παραποτάμιον.—Scholiast. We must suppose that the little spinney, wherein the nightingale lay hidden, was fringed about with rushes.

I think that αὐτοῦ in the following line also means "out of the βουτόμου," the preposition ἐκ, though permissible, being superfluous, after ἐκβίβασον. The Scholiast however explains it by αὐτόθι, ἐν τῷ θεάτρῳ, and so all the Commentators; but that would require δεῦρο as in 660.

665. ἡ Πρόκνη] See the note on 16 supra. Aristophanes appears to have obtained for this Comedy, in addition to the ordinary theatrical musicians, the services of some very remarkable and favourite αὐλητῆς who alone could draw from his αὐλὸς the thrilling notes which might represent the nightingale's song. He enters, wearing a nightingale's head and wings, but otherwise clad in a girl's rich costume, such as would befit the Athenian

Our sweetest and best, fetch her out of the nest, and leave her awhile with the Chorus to play.

- PEI. O do, by Zeus, grant them this one request ;
Fetch out the little warbler from the reeds.
- EU. Yes, fetch her out by all the Gods, that so
We too may gaze upon the nightingale.
- HOOP. Well if you wish it, so we'll have it. Procne,
Come hither, dear, and let the strangers see you.
- PEI. Zeus, what a darling lovely little bird !
How fair, and tender ! EU, O the little love,
Wouldn't I like to be her mate this instant !
- PEI. And O the gold she is wearing, like a girl.
- EU. Upon my word, I've half a mind to kiss her !
- PEI. Kiss her, you fool ! Her beak's a pair of spits.
- EU. But I would treat her like an egg, and strip
The egg-shell from her poll, and kiss her so.

princess who became the wife of Tereus, though in truth little adapted to "the sober-suited songstress of the grove" as Thomson calls the nightingale. The Scholiast indeed says *Ἐταιρίδιον πρόσκειται, τὰ ἄλλα μὲν κεκαλλωπισμένον, τὴν δὲ κεφαλὴν ὄρνιθος ἔχον ὡς ἀηδόνας*, but only men could tread the Athenian stage.

669. *διαμηρίζοιμ'* *Συνοουσίασαιμ.* — Scholiast. This objectionable word must have been considered for some reason or other as specially calculated to raise a laugh at this particular moment, for it occurs three times (here, and in lines 706 and 1254) in this one Comedy and nowhere else at all.

670. *χρυσὸν, ὥσπερ παρθένος*] As to the golden ornaments worn by maidens in old times, Beck refers to Iliad ii. 872, where it is said of the Carian leader,

that "bedizened with gold, like a girl, to the battle of heroes he hied" (Way), and to the *παρθένου χρυσοφόρος δειρή* of Eur. Hec. 150, and Porson's note there. See also Ach. 258; Lysist. 1190-4.

672. *ρύγχος ὀβελίσκου*] *A beak consisting of two little spits*; that is, of two sharp mandibles. The nightingale of course was furnished with a beak, like all the other birds.

674. *οὐτω φιλεῖν*] *Οὐτω* means "when the mask is removed" or (to use the metaphor of Euelpides) "when the shell is peeled off." It must not be translated "like this," as if Euelpides were suiting the action to the word. It is impossible that he should have taken off the bird's head which constituted the actor's mask.

ΕΠ. ἴωμεν. ΠΕΙ. ἡγοῦ δὴ σὺ νῶν τύχαγαθῇ.

675

ΧΟ. ὦ φίλῃ, ὦ ξουθῇ,
 ὦ φίλτατον ὀρνέων,
 πάντων ξύννομε τῶν ἐμῶν
 ὕμνων, ξύντροφ' ἀηδοῖ,
 ἦλθες, ἦλθες, ὦφθης,
 ἡδὺν φθόγγον ἐμοὶ φέρουσ'.
 ἀλλ' ὦ καλλιβόαν κρέκουσ'
 αὐλὸν φθέγμασιν ἡρινοῖς,
 ἄρχου τῶν ἀναπαίστων.

680

675. *τύχαγαθῇ*] ἴωμεν ἀγαθῇ τύχῃ, says Cleinias in the opening scene of Plato's *Laws*. With this common form of good omen the Hoopoe and his two guests enter the Hoopoe's home; the rock is closed; and the last complete Parabasis which has reached us immediately begins. There are indeed but four in all; those of the *Acharnians*, the *Knights*, the *Wasps*, and the *Birds*. A complete Parabasis consists of seven parts, viz. (1) the *Commation*, (2) the *Parabasis Proper*, (3) the *Pnigos*, (4) the *Strophe*, (5) the *Epirrhema*, (6) the *Antistrophe*, and (7) the *Antepirrhema*.

676-84. *THE COMMATION*. This little introductory ode is addressed to the nightingale, and therefore the flute-accompaniment must have been played not by herself but by the ordinary theatrical flute-player. Indeed the sweet melody of her *καλλιβόας αὐλός* is specially invoked for the "anapaests," the long Aristophanic lines which form the *Parabasis Proper*. *καλλιβόας* was an epithet peculiar to the *αὐλός*, Simo-

nides (*Fragm.* 115 Gaisford, 46 Bergk), *Soph. Trach.* 640; and apparently it designated some special kind of *αὐλός*, to which the term *πολύχορδος* could be applied by Simonides—ὁ *καλλιβόας* *πολύχορδος αὐλός*—and the verb *κρέκειν*, which properly means to strike the lyre with the plectrum, by Aristophanes in the present passage. Pliny sums up his discussion on the notes of the nightingale by saying, "breviter, omnia tam parvulis in faucibus, quae exquisitis tibiatarum tormentis ars hominum excogitavit," x. 43. *ξουθῇ*, the *tawny one*, seems to have become almost a recognized name of the nightingale; and if the word was ever used to express *sound*, I believe that it was only in consequence of its identification with the most musical of the birds. *ξουθός* and *ξανθός* correspond very nearly with the Latin *fulvus* and *flavus* respectively.

683. *φθέγμασιν ἡρινοῖς*] One Scholiast says *παρόσον τῷ ἔαρι ἐν τῇ Ἀπτικῇ φαίνονται ἀηδόνες*. And another *ὅτι τῷ ἔαρι ἐν ἄστει τελοῦσι τὰ Διονύσια*. Probably the two

HOOP. Come, go we in. PBI. Lead on, and luck go with us.

CHOR. O darling ! O tawny-throat !
 Love, whom I love the best,
 Dearer than all the rest,
 Playmate and partner in
 All my soft lays,
 Thou art come ! Thou art come !
 Thou hast dawned on my gaze,
 I have heard thy sweet note,
 Nightingále ! Nightingále !

Thou from thy flute Softly-sounding canst bring
 Music to suit With our songs of the Spring :
 Begin then I pray
 Our own anapaestic address to essay.

ideas are combined. For the former see the Scholiast on Soph. *Electra* 147, who cites (1) a line of Sappho Ἦρος ἄγγελος, ἡμερόφωνος ἀηδών, to which Kock also refers, and (2) *Odyssey* xix. 519 ἀηδών Καλὸν αἰείδῃσιν ἔαρος νέον ἱσταμένοιο. For the latter compare *Clouds* 311 ἥρι τ' ἐπερχομένῳ Βρομῖα χάρις.

684. ἄρχου τῶν ἀναπαίστων] No doubt the Parabasis was delivered with the accompaniment of the flute ; just as in the *Odyssey* Phemius and Demodocus accompanied their recitations with the music of the lyre. It is true that even in the case of these Homeric bards it is generally supposed that they did not employ the lyre during the recitation itself, but merely struck a few chords by way of prelude, and to give the note to the recitation. See Rowbotham's *History of Music*, chap v. ad init. But in my opinion this is opposed to the

plain words of Homer. To take one example. When Odysseus was seen to be weeping at the tale which the bard was reciting (δοιδὸς αἰεῖδε), Alcinous directs the bard to hush the thrilling lyre (σχεθέτω φόρμιγγα λιγέϊαν), for the tale he is reciting (αἰεῖδει) distresses the stranger, *Od.* viii. 521, 537-8. To hush the lyre and to stop the recital are in the *Odyssey*, as in Scott's "Lay of the Last Minstrel," one and the same thing. Not that any definite *tune* would be employed ; the Master's hand, sweeping the chords, would draw forth notes consonant to the feelings which the recitation was calculated to excite, feelings of military ardour, or sorrow, or pity, or fear. In the British Museum there is a large amphora belonging to the best period of Greek art, whereon is delineated a bard in the act of singing or reciting,—the words δὲ ποτ' ἐν

ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσόμοιοι, 685
 ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φῦλ' ἀμενηνά,
 ἀπτῆνες, ἐφημέριοι, ταλαοὶ βροτοὶ, ἄνερές εἰκελόνειροι,
 πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν ἔουσιν,
 τοῖς αἰθερίοις, τοῖσιν ἀγήρως, τοῖς ἄφθιτα μηδομένοισιν,
 ἵν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετεώρων, 690
 φύσιν οἰωνῶν, γένεσίν τε θεῶν, ποταμῶν τ', Ἐρέβους τε, Χάους τε,
 εἰδότες ὀρθῶς, παρ' ἐμοῦ Προδίκῳ κλάειν εἵπητε τὸ λοιπόν.

Τίρυνθ' are seen proceeding out of his mouth,—and on the other side an αὐλητής is playing on his αὐλός, probably as an accompaniment to the recitation. However it is not absolutely certain that the two figures are connected.

685-722. THE PARABASIS PROPER. In every preceding Parabasis which has reached us, the Poet takes the opportunity of dilating on his own extraordinary merits. Here the Birds take the opportunity of dilating on theirs. They glorify themselves, first for their high antiquity and exalted lineage, and then for the great benefits which, even in their present fallen condition, they are accustomed to bestow upon mankind. Peisthetaerus had told them, supra 469 seqq., that they were more ancient than the Gods, and even than Earth itself. They then professed entire ignorance of the fact, *τοῦτ' ἂν Δ' οὐκ ἐπεύσμεν*: whereas now (such inconsistencies were allowed to Hellenic dramatists) they suddenly come out with a complete ready-made cosmogony, based upon that which was generally received on the authority of Hesiod, but with interpolations of their own, designed to show the exact period at which the Birds

made their first appearance in the universe. It is frequently said that this is a *caricature* of the ancient cosmogonies, but I can see no trace of any caricature. Aristophanes employs the Hesiodic and other cosmogonies here, just as he employed the Fables of Aesop supra 471, for his own comic purposes, to build up the theory that the sceptre belonged to the Birds by right of primogeniture; but with no idea of satire or ridicule.

685. ἀμαυρόβιοι] *Living in dim obscurity.* A sportsman, returning amongst the shadows of hedgerows and trees in the dusk of a short winter day, and observing, far above him, the homing rooks, still lit up by the glory of the departing Sun, can understand how to *them* mankind may well seem ἀμαυρόβιοι, passing an obscure existence on the surface of "this dull, darkling globe." The last three words of the line allude, as the Scholiast remarks, to the well-known simile of Homer in the sixth Iliad. *As the leaves of the forest, so also are the generations of men. The wind scattereth the leaves to the ground; then Spring cometh, and the tree putteth forth new leaves. So is it with the generations of men. One passeth away, and another succeedeth.*

Ye men who are dimly existing below, who perish and fade as the leaf,
 Pale, woebegone, shadowlike, spiritless folk, life feeble and wingless and brief,
 Frail castings in clay, who are gone in a day, like a dream full of sorrow and sighing,
 Come listen with care to the Birds of the air, the ageless, the deathless, who flying
 In the joy and the freshness of Ether, are wont to muse upon wisdom undying.
 We will tell you of things transcendental; of Springs and of Rivers the mighty upheaval;
 The nature of Birds; and the birth of the Gods: and of Chaos and Darkness primeval.
 When this ye shall know, let old Prodicus go, and be hanged without hope of reprieve.

686. ὀλιγοδρανέες κ.τ.λ.] In this and the following line Aristophanes strings together a series of epithets and phrases descriptive of the fleeting life and feeble powers of man; and Mr. Cary and others have illustrated them by numerous passages brought together from ancient authors. It will be sufficient to cite a few of the most interesting. The expressions ὀλιγοδρανέες and εἰκελόνειροι may be due to Aesch. Prometheus 558, where the Chorus speak of the ὀλιγοδρανίαν ἄκικυν, *the nerveless feebleness of man*, ἰσόνειρον, *which is no better than a dream*. We may illustrate πλάσματα πηλοῦ by referring to a much later Prometheus, viz. Lucian's Dialogue of that name, where Hephaestus, about to fasten him to the Caucasus, speaks of men as πλάσματα αὐτοῦ (1), and Prometheus asks what harm he has done, εἰ ἐκ πηλοῦ ζῶα πεποίηκα, καὶ τὸ τέως ἀκίνητον εἰς κίνησιν ἤγαγον; (13). For in Lucian the very creation of man is one of the offences laid to his charge. That men were mere shadows (σκιοειδέα) was a constant reflection with the ancient Poets. σκιᾶς ὄντα ἄνθρωπος, says Pindar, in the closing stanza of the eighth Pythian. "I perceive," says Odysseus in

Soph. Ajax, "that we men are no better than a *κούφην σκιάν*." "Man is like to vanity," says the Psalmist, "his days are as a shadow that passeth away."

688. ἀθανάτοις . . . ἀγήρω] ἀθάνατος καὶ ἀγήρατος, Hesiod, Theog. 305. So ἀθάνατος καὶ ἀγήραος, Iliad viii. 539, xvii. 444. With τοῖς ἄφθιτα μηδομένοισιν compare Hesiod's Ζεὺς ἄφθιτα μῆδεα εἰδὼς, Theogony 544, 549, 560. The phrase is also Homeric, but throughout this Parabasis the Poet is generally following Hesiod.

691. γένεσιν ποταμῶν] They are not referring to the geological facts which produced the Rivers, as the translation might lead an unwary reader to suppose. They mean the actual pedigree of the Rivers, considered as divine beings, or of River-nymphs. To *this γένεσις ποταμῶν* Hesiod devotes a section of his Theogony, commencing Τηθὺς δ' Ὠκεανῷ ποταμούς τέκε δινῆεντας, Νεῖλόν τ', Ἀλφειὸν τε, καὶ Ἑριδανὸν βαθυδύνην, κ.τ.λ., Theog. 337-70.

692. Προδίκω] This is the famous sophist, Prodicus of Ceos, of whom Aristophanes speaks with respect in Clouds 361. Nor do I think that he means to do otherwise here. When

Χάος ἦν καὶ Νύξ Ἐρεβός τε μέλαν πρῶτον καὶ Τάρταρος εὐρύς,
 γῇ δ' οὐδ' ἀήρ οὐδ' οὐρανός ἦν· Ἐρέβους δ' ἐν ἀπείροσι κόλποις
 τίκτει πρῶτιστον ὑπηνέμιον Νύξ ἡ μελανόπτερος ᾧδον, 695
 ἐξ οὗ περιτελλομέναις ὥραις ἔβλασταν Ἐρως ὁ ποθεινός,
 στίλβων νῶτον περυγίον χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.
 οὗτος Χάει ἡρόεντι μιγείς νυχίῳ κατὰ Τάρταρον εὐρὺν
 ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς. 699
 πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἐρως ξυνέμιξεν ἅπαντα·
 ξυμμιγνυμένων δ' ἐτέρων ἐτέροις γένετ' οὐρανός, ὠκεανός τε,
 καὶ γῇ, πάντων τε θεῶν μακάρων γένος ἄφθιτον. ᾧδε μὲν ἔσμεν

we, say the Chorus, have revealed the real truth about these matters, you may bid the wisest of your teachers go and be hanged.

693. Χάος ἦν] Here begins the Aristophanic Cosmogony, based, as already observed, on that of Hesiod. *There was Chaos at first*, sang Hesiod, *and next, Earth with her ample breast, and murky Tartarus, Τάρταρά τ' ἡρόεντα, and Love the fairest of the Immortal Gods. And of Chaos were born Erebus* (Darkness), *and sable Night. And Night, commingling with Erebus, bare to him Ether* (see infra 1193) *and Day.* The Poet had just been asking the Muses to tell him how the Gods and the Earth came into being, and the Rivers, and the limitless surging sea, and the shining stars, and the great sky over all. Theogony 108-25. *Τάρταρος εὐρύς* is another Hesiodic phrase, Theogony 868.

695. ᾧδον ὑπηνέμιον] This musical combination of syllables (forming half an heroic pentameter) is exactly represented in the English tongue by the vulgar and ugly little spondee *wind-egg*. An ᾧδον ὑπηνέμιον is an egg laid by the

female bird when separate from the male (δίχα συνουσίας καὶ μίξεως, as the Scholiast here says), and therefore, except in this Cosmogony, destitute of the principle of life. The name implies that as nothing had access to the bird except the winds, about which so many scandalous stories were told (as in the cases of Boreas and Oreithyia, Zephyr and Podarge, and the like), the paternity of the egg must be attributed to them; and Ἐρως merely betrayed his paternity, when he was born εἰκὼς ἀνεμώκεσι δίναις; he was like to the winds which begat him. In Romeo and Juliet he is the "wind-swift" Cupid.

696. ἔβλασταν Ἐρως] This story of Eros "blossoming" from an egg has no counterpart in Hesiod. We must seek its origin, as Beck observes, in the old Orphic legends, which taught that from a mystic egg, representing the undeveloped universe, sprang Φάνης, the prototype of Ἐρως, the creator of all things, χρυσεῖαις περυγέσσι φορέυμενος ἔνθα καὶ ἔνθα. From the same source comes the ἀπείροσι κόλποις (in the Orphic

THERE WAS Chaos at first, and Darkness, and Night, and Tartarus vasty and dismal ;
 But the Earth was not there, nor the Sky, nor the Air, till at length in the bosom abysmal
 Of Darkness an egg, from the whirlwind conceived, was laid by the sable-plumed Night.
 And out of that egg, as the Seasons revolved, sprang Love, the entrancing, the bright,
 Love brilliant and bold with his pinions of gold, like a whirlwind, refulgent and sparkling !
 Love hatched us, commingling in Tartarus wide, with Chaos, the murky, the darkling,
 And brought us above, as the firstlings of love, and first to the light we ascended.
 There was never a race of Immortals at all till Love had the universe blended ;
 Then all things commingling together in love, there arose the fair Earth, and the Sky,
 And the limitless Sea ; and the race of the Gods, the Blessed, who never shall die.

hymns ἀπειρεσίους ὑπὸ κόλποις) mentioned two lines above. Beck also refers to the interesting discussion of this theory in Dr. Cudworth's "Intellectual System," i. chap. 3, and Bentley's Epistle to Mill

ad init. See also Lobeck's Aglaophamus, Book II. Part ii, chap. 5, sect. 3-6. Mr. Cary adds the following lines and note from the "Botanic Garden" of Erasmus Darwin.

Thus when the egg of Night, on Chaos hurled,
 Burst, and disclosed the cradle of the world ;
 First from the gaping shell refulgent sprung
 Immortal Love, his bow celestial strung ;—
 O'er the wide waste his gaudy wings unfold,
 Beam his soft smiles, and wave his curls of gold ;
 With silver darts he pierced the kindling frame,
 And lit with torch divine the everliving flame.

"From having observed the gradual evolution of the young animal or plant from its egg or seed, and afterwards its successive advances to its more perfect state or maturity, philosophers of all ages seem to have imagined that the great world itself had likewise its infancy and its gradual progress to maturity ; this seems to have given origin to the very ancient and sublime allegory of Eros, or Divine Love, producing the world from the egg of Night, as it floated in Chaos." The expression περι-

τελλομένας ὥραις occurs in Oed. Tyr. 156.

698. Χάει ἡρόεντι] I readily accept Hermann's emendation of the MS. δὲ Χάει πτερόεντι, not merely on account of its intrinsic probability, but also because the Parabasis is throughout saturated with Hesiodic phraseology, and ἡρόεντα is the epithet which Hesiod constantly applies to these primeval phantasms, Theog. 119, 653, 658, 682, 721, 729, 736, and 807. Moreover, if Chaos also had been winged,

πολὺ πρεσβύτατοι πάντων μακάρων. ἡμεῖς δ' ὥς ἐσμέν' Ἔρωτος
 πολλοῖς δῆλον· πετόμεσθά τε γὰρ καὶ τοῖσιν ἐρώσι σύνεσμεν·
 πολλοὺς δὲ καλοὺς ἀπομωμοκότας παῖδας πρὸς τέρμασιν ὥρας 705
 διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἐρασταί,
 ὁ μὲν ὄρνυγα δοὺς, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ Περσικὸν ὄρνιν.
 πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέγιστα.
 πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὁπώρας·
 σπείρειν μὲν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ 710
 καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν,
 εἶτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ρίγων ἀποδύῃ.

the possession of wings would not have proved the Birds to be the children of Eros, infra 704. ἀνήγαγεν ἐς φῶς in the next line is another Hesiodic phrase, Theog. 625.

703. πρεσβύτατοι] The superlative seems used for the comparative, the genitives πάντων μακάρων meaning here, as in the preceding line, "all the blessed Gods." See the note on Frogs 762. The next four lines and a half are the weakest part of the Parabasis, in logic as well as in taste. For if the gift of a goose or a quail might win over a lover, so also might the gift of a racehorse or a pack

of hounds (Plutus 157) or other valuable bribe. There was nothing special to connect a bird with success in love.

710. γέρανος] We have finished the Cosmogony, but we have not left Hesiod behind us. His "Theogony" indeed is of no further use, but we still need the assistance of his other great poem, the "Works and Days," to show us the practical utility of the birds to mankind. That the emigration of the cranes gives the signal for the autumnal ploughing and sowing is a precept which Hesiod endeavours emphatically to impress on the farmer.

Heed thou well, when afar thou hearest the voice of the crane
 Clanging aloft from the Clouds, as the season returneth again,
 Giving the signal for ploughing, foretelling the winter and rain.

Works and Days 448.

Homer, at the commencement of the third Iliad, draws a splendid simile from the same emigration, though of course he deduces no lesson from it for the benefit of the husbandman. He

is contrasting the manner in which the Trojans and the Achaeans respectively marched to the onset. The Trojans, he says, rushed forward with clangour like that of the birds,

When afar through the heaven cometh pealing before them the cry of the cranes,
 As they flee from the wintertide storms, and the measureless-deluging rains, . . .

So we than the Blessed are older by far ; and abundance of proof is existing
 That we are the children of Love, for we fly, unfortunate lovers assisting.
 And many a man who has found, to his cost, that his powers of persuasion have failed,
 And his loves have abjured him for ever, again by the power of the Birds has prevailed ;
 For the gift of a quail, or a Porphyry rail, or a Persian, or goose, will regain them.
 And the chiefest of blessings ye mortals enjoy, by the help of the Birds ye obtain them.
 'Tis from us that the signs of the Seasons in turn, Spring, Winter, and Autumn are known.
 When to Libya the crane flies clanging again, it is time for the seed to be sown,
 And the skipper may hang up his rudder awhile, and sleep after all his exertions,
 And Orestes may weave him a wrap to be warm when he's out on his thievish excursions.

But silently marched the Achaians, breathing the battle-mood's breath,
 Steadfastly minded to stand by their war-fellows unto the death.—WAR.

711. *πηδάλιον*] Here we have Hesiod again. Ere the wintry gales commence, he says, draw up your boat on the beach, *πηδάλιον δ' εὐεργέει πῆρ καπνοῦ κρεμάσασθαι*, Works and Days 629. And at the commencement of the poem he says that if the Gods had not hidden away man's food, so that they cannot obtain it without constant toil, we might have gotten a year's food in a single day, αἰψά κε *πηδάλιον μὲν ὑπὲρ καπνοῦ καταθείοι*, Id. 45. The Scholiast refers to these lines of Hesiod, and to those translated in the preceding note.

712. Ὀρέσση] To the two warnings of Hesiod, Aristophanes adds a third of his own ; though even this may be merely a comic adaptation of the older poet's advice to put on, at the approach of winter, *χλαῖνάν τε μαλακὴν καὶ θερμόεντα* (*full-length*) *χιτῶνα*, Works and Days 537. But if so, Aristophanes converts it into a warning to Orestes, the noted highwayman, who is mentioned again *infra* 1491, to provide a woollen wrapper for

his warmth and comfort when out thieving in the winter nights. For this is, I think, what the passage means. The interpretation of Hemsterhuys (who translated the Play into Latin), though generally accepted, is by no means satisfactory ; *praeterea Oresti ut laenam contexant, ne homines, cum alget, vestibus spoliēt*. For who are to weave the woollen garment ? And is it supposed that the highwayman stole only because he was cold ? If so, he would have been content with one successful haul, instead of being a perpetual terror to travellers. It seems to me that the crane is supposed to be sending different warnings to different people : *φράζειν ναυκλήρω* to remind the skipper of one thing ; *φράζειν Ὀρέσση* (Aesch. Eum. 593) to remind Orestes of another. The use of the active, *ὑφαίνειν*, is not inconsistent with this interpretation. I may add that this line seems fatal to the theory recently advanced by Müller Strübing, Van Leeuwen, and others,

ἱκτίνος δ' αὖ μετὰ ταῦτα φανείς ἐτέραν ὥραν ἀποφαίνει,
 ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἡρινόν· εἶτα χελιδών,
 ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριον τι πρίασθαι. 715
 ἐσμέν δ' ὑμῖν Ἀμμων, Δελφοὶ, Δωδώνη, Φοῖβος Ἀπόλλων.
 ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνεις οὕτω πρὸς ἅπαντα τρέπεσθε,
 πρὸς τ' ἐμπορίαν, καὶ πρὸς βίβου κτήσιν, καὶ πρὸς γάμον ἀνδρός.
 ὄρνιν τε νομίζετε πάνθ' ὅσα περ περὶ μαντείας διακρίνει·
 φήμη γ' ὑμῖν ὄρνις ἐστὶ, πταρμόν τ' ὄρνιθα καλεῖτε, 720

supported though it is by very able and ingenious arguments, that Orestes was not a genuine highwayman, but an eccentric young aristocrat, who robbed for fun.

713. ἱκτίνος] Ἐν Ἑλλάδι καιρῷ ἔαρος φαίνεται ἱκτίνος, ὅτε κουρεύεται τὰ θρέμματα.—Scholiast. See supra 499, and the note there. This is no doubt the fact, though modern observers do not seem to have noticed its appearance in Greece at that time. But it winters in North-western Africa (Dresser v. 647); and therefore its migration to Southern Europe would naturally take place in the early spring. As to the swallow, see the first note in the Commentary on the Thesmophorizusae.

715. ληδάριον] θερίστριον ἢ εὐτελές ἱμάτιον θερινόν, Scholiast, Suidas. And to much the same effect Hesychius, s. vv. λήδιον and ληϊδιον. We know nothing of the ληδάριον except that it was a thin summer ἱμάτιον, and of course much lighter than the χλαῖνα. The idea of its being a εὐτελές ἱμάτιον is probably derived from 915 infra.

716. Φοῖβος Ἀπόλλων] He has mentioned the Temple of Apollo as well as those of Ammon and Zeus; why then

does he proceed to mention also Apollo himself? I suppose it is because Apollo had much to do with divinations and auguries generally, matters which are concerned with the daily life of men, and are not specially connected with the Temple of Delphi.

719. ὄρνιν] The remainder of the Parabasis is based upon the fact that to the Greeks the words ὄρνις and οἰωνός signified any omen, though entirely unconnected with birds. Thus in the twelfth Iliad, Hector declares that he will pay no attention οἰωνοῖσι τανυπερύγεσσι; fly where they will, he will take no omen from *them*; and then utters the memorable sentiment, εἰς οἰωνός ἄριστος, ἀμύνεσθαι περὶ πάτρης. He can use no other word than οἰωνός for the omen which he contrasts with οἰωνοῖσι. So in Knights 28 οἰωνός, and in Plutus 63 ὄρνις, is used of an omen with which birds have no sort of connexion.

720. φήμη κ.τ.λ.] In this and the following line Aristophanes brings together six examples of the rule mentioned in the preceding note. A φήμη is not always distinguishable from a φωνή, but it frequently involves the idea of divine agency, a premonition,

Then cometh the kite, with its hovering flight, of the advent of Spring to tell,
 And the Spring sheep-shearing begins; and next, your woollen attire you sell,
 And buy you a lighter and daintier garb, when you note the return of the swallow.
 Thus your Ammon, Dodona, and Delphi are we; we are also your Phoebus Apollo.
 For whatever you do, if a trade you pursue, or goods in the market are buying,
 Or the wedding attend of a neighbour and friend, first you look to the Birds and their flying.
 And whene'er you of omen or augury speak, 'tis a bird you are always repeating;
 A Rumour's a bird, and a sneeze is a bird, and so is a word or a meeting,

a sign sent by the Gods. Thus in *Odyssey* xx. 100-21 Odysseus, as the morning breaks which is to witness the destruction of the suitors, prays to Zeus to grant him a sign, *τέρας*, from without, and a *φήμη* from within, the Palace. Thereupon comes a crash of thunder from without; and, within, a poor woman, worn out with grinding corn for the suitors, *ἔπος φάτο, σῆμα ἀνακτι*. She recognizes that the thunder is a sign to somebody (*τέρας τεφ*), and prays, for her own part, that this may be the last time she will have to grind corn for the suitors. Then the hero's heart was filled with joy, both at the *κληδόνι* (= *φήμη*) and at the thunder of Zeus. Again a *φήμη* was a divinely-sent Rumour (whence my translation), such as that which suddenly ran through the Hellenic army as it advanced one late afternoon in September B.C. 479 to attack the Persian camp at Mycale, and inspired them with an immediate conviction, which proved to be true, that on that very morning, in Boeotia, the home army had won the great victory of Plataea, *Hdt.* ix. 100, 101. See an excellent note by Mr. Grote in the forty-second chapter of his *History*.

And see *Hdt.* ix. 91.—The idea that some significance was to be attached to a sneeze, *παρμὸς*, has been so widely entertained, that it need not here be illustrated at any length. It is accounted a lucky omen by Homer (*Od.* xvii. 541), Xenophon (*Anab.* iii. 2. 9), and many others. From a rather feeble epigram of Ammian (his fifteenth in the *Anthology*) and from Petronius (chap. 98) we may infer that at the date of the early Roman empire it was customary to salute a sneezer with such words as *Ζεῦ σῶσον*. And this custom has come down to modern times, and is known all over the world. Boccaccio in "*Il Sabbatino*" says that if you marry, you will at all events have somebody to say *Dio te aiuti!* when you sneeze: and Molière has a similar remark in the second scene of his "*Sganarelle*." For one well-known example in our own country, see Squire Hazeldean's speech at the end of the third book of Lytton's "*My Novel*." The like salutation is made in Germany. In the *Arabian Nights* (Night 363) the "broken-backed schoolmaster" says that when he sneezed, all his boys stood up, and exclaimed "God have mercy

ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον ὄρνιν.
 ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν ἐσμὲν μαντεῖος Ἀπόλλων;

ἦν οὖν ἡμᾶς νομίσητε θεοὺς,
 ἔξετε χρῆσθαι μάντεσι-μούσαις
 ᾗρος ἐν ὥραις, χεიმῶνι, θέρει,

725

upon our teacher." And a similar custom still prevails amongst Jews, Hindoos, and Mahometans.—ξύμβολος (or ξύμβολον), a chance meeting, συμβόλους ἐποίουν τοὺς πρῶτα συναντῶντας.—Scholiast. So Aesch. Prom. 495 ἐνοδίους τε συμβόλους, a passage which may with advantage be compared with the present. See Bp. Blomfield's Glossary there. In the first chapter of his Memorabilia, Xenophon says that Socrates did not differ from those ὅσοι μαντικὴν νομίζοντες οἰωνοῖς τε χρῶνται, καὶ φήμας, καὶ συμβόλοις καὶ θυσίαις. οὗτοί τε γὰρ ὑπολαμβάνουσιν, οὐ τοὺς ῥηθῆναι οὐδὲ τοὺς ἀπαντῶντας εἰδέναι τὰ συμφέροντα τοῖς μαντευομένοις, ἀλλὰ τοὺς θεοὺς διὰ τούτων αὐτὰ σημαίνειν, where ἀπαντῶντας is an explanation of the preceding συμβόλοις. See also Aelian, V. H. ii. 31.—φωνή was any mere casual utterance. For examples see Aesch. Agamemnon 1631; Soph. Electra 668; Hdt. viii. 114; Xen. Anab. i. 8. 17, &c.—It is plain that an omen might be drawn from anybody or anything; and I suspect that the allusion to a θεράπων and an ὄνος is merely a comic winding-up of the various objects which might be considered "birds." The Scholiast, however, tells a story about an expert in divination who was consulted as to whether a sick person would recover. Just then a donkey tumbled down, and

got up again; and a bystander said βλέπε πῶς ὄνος ὦν (equivalent, as Bothe pointed out, to ὁ νοσῶν) ἀνέστη. Thereupon the expert said ὁ νοσῶν ἀναστήσεται, and so he did. It is as if the sick man's name was Howitt, and the bystander said of the donkey, "Lo, how it got up again!" This is really an example of a φωνή. I had marked for quotation a passage of St. Chrysostom, to which I now find that Dobree has already referred. The Preacher has been citing from Plato's Timaeus 22 B Ἕλληνες αἰεὶ παῖδες and giving various instances of their childish superstitions; καὶ ὄνος ἀνακράξη, he says, καὶ ἀλεκτρυὼν, καὶ πτάρη τις, καὶ ὅτιοῦν, πάντα ὑποπτεύουσιν, Hom. xii in Eph. (94 D). This may seem a more plausible explanation than the Scholiast's, of the manner in which an ὄνος might become an ὄρνιν.

723-36. THE PNIGOS or MACRON. We have seen what benefits the Birds even now confer upon man. We are next to see what far greater benefits they will bestow, if they are once installed as the only real divinities. As to two of the promised blessings, πλουθυγία and γάλα ὀρνίθων, see Wasps 677 and 508 and the notes there. πλουθυγία is mentioned again in Knights 1091, and γάλα ὀρνίθων infra 1673. The Coryphaeus was supposed to speak the

A servant's a bird, and an ass is a bird. It must therefore assuredly follow That the birds are to you (I protest it is true) your prophetic divining Apollo.

Then take us for Gods, as is proper and fit,
And Muses Prophetic ye'll have at your call
Spring, winter, and summer, and autumn and all.

Pnigos without stopping to take breath ; but see the note on Thesm. 814-29.

724. *μάντεσι-μούσαις*] These words must be taken together, as if they were the dative plural of *μουνσόμαντις*, supra 276 ; the real dative *μουνσομάντεσι* being of course unavailable for anapaestic verse. From overlooking this rather obvious fact, and taking the two words to be independent substantives, without any copula, all the Commentators have missed the real signification of the passage. See the following note.

725. *ἦρος ἐν ὥραις*] We have seen that the Birds are the real source of divination and augury ; they are also with us everywhere and always. If, therefore, men will exchange the Olympian Gods for the Birds, they will be able to consult these Muse-prophets, where they like, and at all seasons of the year. *χρησθαι* is used in its ordinary sense of consulting an oracle. I have substituted *ἦρος ἐν ὥραις* for the reading of the MSS. and editions *αὔραις, ὥραις* ; a reading which makes no sense, and which doubtless arose from the error mentioned in the preceding note, viz. that, *μάντεσι Μούσαις* being two independent datives, the absence of the copula could be explained only by making them the commencement of a string of datives, all governed by *χρησθαι* in the sense of

to use. Accordingly the accepted Latin translation is "uti poteritis pro vatibus, Musis, auris, anni tempestatibus, hieme, aestate, moderato aestu." However, it occurred to some recent editors that *χειμῶνι* and *θέρει* might be marks of time, and Bergk therefore conjectured, though he did not read, *αὔραις ἦρος χειμῶνι, θέρει μετρίῳ πνίγει*, "spring breezes in winter, moderate heat in summer," *αὔραις* and *πνίγει* being still governed by *χρησθαι* "to use." In a similar sense Kock reads *αὔραις λιαραῖς χειμῶνι*. Bothe, as "Hotibius," proposed *νεαραῖς ὥραις*, a very probable conjecture, but he did not repeat it in either of his editions of the play, seeing that it was incompatible with the (supposed) two datives in the preceding line. It seems to me that the genuine reading is *ἦρος ἐν ὥραις*. In Clouds 1008 Aristophanes has *ἦρος ἐν ὥρᾳ* ; and Lucian who is perpetually recalling, not only the ideas, but the very words of Aristophanes, writes *ἔαρος ἐν ὥραις* in line 43 of his Tragicopodagra, possibly in reference to the very passage before us. For another reminiscence of Aristophanes in the same poem, see the note on Thesm. 43. The three lines *ἔξετε—πνίγει* are the pith and centre of the whole argument, but Hamaker, in sublime ignorance of their meaning, strikes them out alto-

μετρίῳ πνίγει· κούκ ἀποδράντες
 καθεδούμεθ ἄνω σεμνυνόμενοι
 παρὰ ταῖς νεφέλαις ὥσπερ χῶ Ζεὺς·
 ἀλλὰ παρόντες δάσομεν ὑμῖν
 αὐτοῖς, παισὶν, παίδων παισὶν, 730
 πλουθυγίαν,
 εὐδαιμονίαν, βίον, εἰρήνην,
 νεότητα, γέλωτα, χοροὺς, θαλίαις,
 γάλα τ' ὀρνίθων·
 ὥστε παρέσται κοπιᾶν ὑμῖν
 ὑπὸ τῶν ἀγαθῶν 735
 εὖτω πλουτήσετε πάντες.

Μοῦσα λοχμαία, [στρ.
 τιὸ τιὸ τιὸ τιοτὶγξ,
 ποικίλη, μεθ' ἧς ἐγὼ
 νάπαισι καὶ κορυφαῖς ἐν ὀρείαις, 740
 τιὸ τιὸ τιὸ τιοτὶγξ,
 ἰζόμενος μελίας ἐπὶ φυλλοκόμου,
 τιὸ τιὸ τιὸ τιοτὶγξ,
 δι' ἐμῆς γέννος ξουθῆς μελέων
 Πανὶ νόμους ἱεροὺς ἀναφαίνω 745

gether. This marvellous stroke of sagacity is adopted by Meineke, who, however, recants in his *Vind.* Aristoph. and positively outdoes himself in the amazing proposal to change *μάντεσι Μούσαις* into *μάντεσιν οὔσαις*, *the Birds as a class being throughout the Play described in the masculine.*

730. αὐτοῖς, παισὶν, παίδων παισὶν] This is obviously a formula from some litany or religious benediction; to which, I apprehend, there is also an allusion in the oracular line preserved by Hdt. (v. 92) about Cypselus, the tyrant of Corinth;

*Ολβιος οὗτος ἀνὴρ . . .

αὐτὸς, καὶ παῖδες, παιδῶν γε μὲν οὐκέτι παῖδες.

737-52. THE STROPHE. The strophe and antistrophe are choral songs, sung

to the accompaniment of the nightingale's αὐλός. The strophe, indeed, is

And we won't run away from your worship, and sit
 Up above in the clouds, very stately and grand,
 Like Zeus in his tempers : but always at hand
 Health and wealth we'll bestow, as the formula runs,
 ON YOURSELVES, AND YOUR SONS, AND THE SONS OF YOUR SONS ;
 And happiness, plenty, and peace shall belong
 To you all ; and the revel, the dance, and the song,
 And laughter, and youth, and the milk of the birds
 We'll supply, and we'll never forsake you.
 Ye'll be quite overburdened with pleasures and joys,
 So happy and blest we will make you.

O woodland Muse,
tío, tio, tío, tiotina,
 Of varied plume, with whose dear aid
 On the mountain top, and the sylvan glade,
tío, tio, tío, tiotina,
 I, sitting up aloft on a leafy ash, full oft,
tío, tio, tío, tiotina,
 Pour forth a warbling note from my little tawny throat,
 Pour festive choral dances to the mountain mother's praise,
 And to Pan the holy music of his own immortal lays ;

worded as though it were itself the song of the nightingale, addressed to the Μοῦσα λοχμαία ; not one of the nine Olympian Muses, but the Spirit of Song which pervades the brake and the coppice, the λόχη, the haunt of the nightingale ; see supra 202, 224, &c. Here again we find, in a slightly different setting, the ξύμφωνον ἀηδόνα Μούσαις, supra 659.

744. δι' ἐμῆς γένους ξουθῆς] See supra 214, and the very similar passage in Eur. Helen 1111, a tragedy which was not exhibited until three years after

the present play. See the Introduction to the Thesmophoriazusae.

745. Πανί] Ἐπεὶ νόμος ὁ θεὸς καὶ ὄρειος. μητρὶ δὲ, τῇ Ῥέᾳ.—Scholiast. And the Scholiast on 877 infra says, Κυβέλην φασὶ τὴν Ῥέαν, παρὰ τὰ Κύβελα ὄρη. ὄρεϊα γὰρ ἡ θεὸς, διὸ καὶ ἐποχεῖται λεόντων ζεύγει. Cf. also Eur. Bacch. 76–9. The nightingale sings her melodies in honour of Pan, the deity of rural life ; and of Cybele, otherwise Rhea, the Mighty Mother of the Gods, the μεγάλη μήτηρ of the Greeks, the “ Mater Magna ” of

σεμνά τε μητρὶ χορεύματ' ὀρεῖα,
 τοτοτοτοτοτοτοτοτοτίγξ,
 ἔνθεν ὥσπερ ἡ μέλιττα
 Φρύνιχος ἀμβροσίῳ μελέων ἀπεβόσκετο καρπὸν αἰὲ
 750
 φέρων γλυκεῖαν ῥῳάν.
 τιὸ τιὸ τιὸ τιοτίγξ.

εἰ μετ' ὀρνίθων τις ὑμῶν ὦ θεαταὶ βούλεται
 διαπλέκειν ζῶν ἡδέως τὸ λοιπὸν, ὥς ἡμᾶς ἴτω.
 ὅσα γὰρ ἐνθάδ' ἐστὶν αἰσχρὰ τῷ νόμῳ κρατούμενα,
 755
 ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὄρνισιν καλά.
 εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχρὸν τὸν πατέρα τύπτειν νόμῳ,
 τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστίν, ἣν τις τῷ πατρὶ
 προσδραμὼν εἴπη πατάξας, “ αἶρε πλήκτρον, εἰ μαχεῖ.”

the Latins. That the worship of these two deities was naturally combined, we may infer from the passages of Pindar to which Kock refers; ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθέλω | Ματρὶ, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλπονται θαμὰ | σεμνὰν θεὸν ἐννύχαι, Pyth. iii. 77-9, where see the Scholiast. And again ὦ Πάν, Ἄρκαδιᾶς μεδέων, Ματρὸς Μεγίστης ὁπαδέ, Fragm. Parth.

749. Φρύνιχος] Aristophanes everywhere expresses the highest admiration for the lyrical tragedies of Phrynichus, the immediate predecessor of Aeschylus on the Athenian stage. See Wasps 220 and the note there. And surely no nobler panegyric was ever pronounced by one great poet on another than the suggestion that he had contrived to infuse into his melodies the ineffable sweetness of the nightingale's song.

Thomson, in his “Spring,” prays the nightingales to “lend him their song, and pour The mazy-running soul of melody Into his varied verse”; but great as are the merits of the bard of the Seasons, I doubt if his warmest admirer would assert that his prayer had been answered. Many think, and it is by no means improbable, that this very strophe, and perhaps some other of the bird-songs are intended to be in the style of Phrynichus. And if so, Euripides in Helen 1111 may have been borrowing direct from Phrynichus, for it is hardly likely that he would take both ideas and language from an Aristophanic Comedy. This seems to be the earliest comparison of a poet or a student to a bee carrying off honey from every flower, but it afterwards became a very common metaphor.

totótotótótótótótótinæ,
 Whence Phrynichus of old,
 Sipping the fruit of our ambrosial lay,
 Bore, like a bee, the honied store away,
 His own sweet songs to mould.
tio, tío, tio, tío, tiotínæ.

Is there any one amongst you, O spectators, who would lead
 With the birds a life of pleasure, let him come to us with speed.
 All that here is reckoned shameful, all that here the laws condemn,
 With the birds is right and proper, you may do it all with them.
 Is it here by law forbidden for a son to beat his sire?
 That a chick should strike his father, strutting up with youthful ire,
 Crowing *Raise your spur and fight me*, that is what the birds admire.

Bergler, Beck, and Kock refer to Plato (Ion, chap. v. 534 B), Isocrates (ad Demonium, ad fin.), Lucian (Piscator 6), the Greek Life of Sophocles, Lucretius (iii. 10-12), Horace (Carm. iv. 2. 27).

753-68. THE EPIRRHEMA. In the Epirrhema such of the spectators as would like to do so, are invited to leave Athens and come over to the Birds, there to pass their lives, *διαπλέκειν*, sc. *τὸν βίον*. The invitation is specially addressed to certain classes of persons—sire-strikers, runaway slaves, spurious citizens, and traitors—who for personal reasons might find it inconvenient to remain within the reach of Athenian law and Athenian public opinion. Note the curious change in the speaker's standpoint which occurs in the course of the Epirrhema. In line 755, *ἐνθάδε*, here, means *at Athens*, as contrasted with the kingdom of the

Birds. But in 763 it means *in the orchestra*, with the bird-chorus, that is to say, in the kingdom of the Birds, as contrasted with Athens. This is a result of the double position which the Chorus assume in the Parabasis. At one time, they are the birds whom they represent; at another, the *χορευταὶ* who represent the birds.

757. *νόμος*] The language recalls a scene in the Clouds (1420-30) where Strepsiades relies upon the *νόμος*, the *law* or *custom* in favour of fathers; and Pheidippides retorts with an argument derived from the habits of game-cocks. Relying on the invitation here given, a young *πατραλοίας* does presently make his appearance in the kingdom of the Birds, infra 1337-71; but his visit does not turn out quite as he had anticipated.

εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος, 760
 ἀτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.
 εἰ δὲ τυγχάνει τις ὧν Φρὺξ μὴδὲν ἦττον Σπινθάρου,
 φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους.
 εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης,
 φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες. 765
 εἰ δ' ὁ Πεισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας
 βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεόττιον·
 ὥς παρ' ἡμῖν οὐδὲν αἰσχρόν ἐστιν ἐκπερδικίσαι.

760. δραπέτης ἐστιγμένος] *A runaway slave*, recaptured and branded. See the notes on Wasps 1296 and 1373.

762. Σπινθάρου] Spintharus, Execestides, and Acestor were obviously all birds of a feather; all struck off the register of Athenian citizens, as not being genuine Athenians at all. See the notes on 11 and 31 supra. Execestides is described as a Carian slave, Acestor as a Scythian, and Spintharus as a Phrygian. The estimation in which Phrygians were held is shown by a proverb preserved by Suidas, s.v. Φρὺξ ἀνὴρ πληγείς ἀμείνων, καὶ διακοινεστέρος, a proverb to which Herondas (or Herodas) refers at the end of his second poem

ὁ Φρὺξ τανῶν ὑμῖν
 πληγείς ἀμείνων ἔσσειτ', εἴ τι μὴ ψεῦδος
 ἐκ τῶν παλαιῶν ἢ παροιμία βάζει.

Of the Philemon here mentioned, the Scholiast says that, like Spintharus, he was a Phrygian and Barbarian. And Bp. Lightfoot, in his Introduction to St. Paul's Epistle to another Phrygian of that name, infers that he had "obtained an unenviable notoriety at

Athens by assuming the rights of Athenian citizenship though a Phrygian and apparently a slave." But this inference is by no means certain; he may have been merely a Phrygian breeder of finches. There was a third Phrygian Philemon, of legendary fame. "The legend of Philemon and Baucis, the aged peasants who entertained not angels but Gods unawares, and were rewarded by their divine guests for their homely hospitality and conjugal love, is one of the most attractive in Greek mythology." Bp. Lightfoot *ubi supra*.

765. πάππους] Πάππος, says Bergler, with his usual happy terseness, "*est avis, et avis quaedam*." From the statement by Aelian, N. A. iii. 30, that it is a bird in whose nest the cuckoo is in the habit of depositing its egg, some have, perhaps too hastily, sought to identify it with the hedge-sparrow. However this may be, I imagine that its mention here is owing to the habit to which Aelian alludes. Execestides, an alien in an Athenian phratry, is like a young cuckoo in the nest of the πάππος. But let him breed πάπποι in

Come you runaway deserter, spotted o'er with marks of shame,
 Spotted Francolin we'll call you, that, with us, shall be your name.
 You who style yourself a tribesman, Phrygian pure as Spintharus,
 Come and be a Phrygian linnet, of Philemon's breed, with us.
 Come along, you slave and Carian, Execestides to wit,
 Breed with us your Cuckoo-rearers, they'll be guildsmen apt and fit.
 Son of Peisias, who to outlaws would the city gates betray,
 Come to us, and be a partridge (*cockrel like the cock*, they say),
 We esteem it no dishonour knavish partridge-tricks to play.

bird-land, and he will have *πάππους*, *avos*, who (as *aves*) are genuine natives of bird-land, and so he will be fully qualified to enter into a phratry there. Compare Frogs 418. Kock's notion that *πάπποι* here means "down" is an entire misapprehension.

766. *ὁ Πεισίον*] We know nothing, and the Scholiasts admit that they know nothing, about Peisias or his son, except that Cratinus in his *Χείρωνες* describes both Peisias and Diitrephes (*infra* 798) as *κνώδαλ' ἀναιδῆ*. Kock refers to the satire on "Meles, son of Peisias," preserved by the Scholiasts on 858 *infra*, where see the note; but had they supposed the persons there mentioned to be the same as those satirized here, they would have quoted that satire here. Apparently it was Peisias himself who betrayed, or sought to betray, some city in the Athenian dominions to its disfranchised and exiled oligarchs; and if that city was situated in the regions to the north-west of the Aegean, it was probably done with the connivance of Brasidas; in which case it is quite possible that

there may be, as Paulmier suggested, some allusion in the word *ἐκπερδικίσαι* to Perdicas the ever-shifty king of Macedon, who was much mixed up with the operations of Brasidas. But all this is mere conjecture. The son of Peisias appears to have been considered a chip of the old block, *τοῦ πατρὸς νεώττιον*, *dignus patre pullus*, as Beck translates the words. He is therefore advised, if he wishes to follow in his father's footsteps, to come over to the birds, who do not consider such practices to be reprehensible.

768. *ἐκπερδικίσαι*] Strictly, *to slip away or escape, by wiles and trickery, like a partridge*. *ἐκπερδικίσαι· διαδρᾶναι. ἐκ μεταφορᾶς τῶν περδίκων, πανούργων ὄντων.* —Suidas. *διολισθῆναι καὶ διαδρᾶναι. ἀπὸ τῶν περδίκων, μεταφορικῶς· πανούργον γὰρ τὸ ζῶον, καὶ διαδίδρασκον τοὺς θηρώντας.* —Hesychius. *διαδρᾶναι πανούργως· ἀπὸ μεταφορᾶς τῶν περδίκων· πανούργον γὰρ τὸ ζῶον καὶ διαδίδρασκον τοὺς θηρώντας.* —Etym. Magn. As they are all illustrating the form *ἐκπερδικίσαι*, they are obviously referring to the passage before us: yet it is difficult to see how there can be

τοιάδε κύκνοι, [ἀντ.
 τιὸ τιὸ τιὸ τιοτὶγξ, 770
 συμμιγῇ βοῇν ὁμοῦ
 πτεροῖς κρέκοντες ἱακχον Ἐπόλλω,
 τιὸ τιὸ τιὸ τιοτὶγξ,
 ὄχθῳ ἐφεζόμενοι παρ' Ἐβρον ποταμὸν,
 τιὸ τιὸ τιὸ τιοτὶγξ, 775
 διὰ δ' αἰθέριον νέφος ἦλθε βοά·
 πτῆξε δὲ ποικίλα, φῦλά τε θηρῶν,
 κύματά τ' ἔσβεσε νήνεμος αἶθρη.
 τοτοτοτοτοτοτοτοτοτὶγξ·
 πᾶς δ' ἐπεκτύπησ' Ὀλυμπος· 780
 εἶλε δὲθάμβος ἄνακτας· Ὀλυμπιάδες δὲ μέλος Χάριτες

any notion of "escaping" here. Apart from the question of a possible reference to Perdicas, the word seems merely to mean *to play partridge*, to be wily and tricky, *πανούργος*; the ἐκ being, as Mr. Green suggests, intensive; *out and out*.

769-84. THE ANTISTROPHE. The Thracian swans are represented as praising Apollo with loud cries and clapping of wings. As their song mounts upward through the sky, the air is hushed, the waves are still, and bird and beast cower down in amazement. And when it reaches the immortal company in their Olympian home, the Muses and the Graces join their divine melodies to the mystic clangour of the swans. Thrace was, and still is, a favourite resort of these birds. Enormous flocks, both of the *Cygnus olor* and of the *Whooper* are often to be seen in its gulfs and rivers. See Dresser's "Birds of Europe," vol. vi. pp. 421,

438. τοιάδε means *After this fashion*; in such wise, referring back to the strophe.

772. Ἐπόλλω] For Apollo, we are told, loves the voices of the swans, ἦδεται κύκνων φωναῖς, Plutarch, "De EI apud Delphos," 6. And naturally so. They are his special θεράποντες. Plato, Phaedo, chap. 35; Aelian, N. A. ii. 32. When Leto was in child-birth, they flew, singing, round Delos, seven times; and before they could compass the island an eighth time Apollo was born, Callimachus in Del. 249-55. And immediately after his birth, he was borne on a chariot of swans to the land of the Hyperboreans; and after a year's sojourn there, from the land of the Hyperboreans to Delphi, Alcaeus (Fragm. 2, Bergk); see also infra 869.

777. ποικίλα] I have placed a comma after ποικίλα, to show that the line does not refer to beasts only, as all the Commentators take it, but includes

Even thus the Swans,

tío, tío, tío, tiotinx,

Their clamorous cry were erst up-raising,

With clatter of wings Apollo praising,

tío, tío, tío, tiotinx,

As they sat in serried ranks on the river Hebrus' banks.

tío, tío, tío, tiotinx,

Right upward went the cry through the cloud and through the sky.

Quailed the wild-beast in his covert, and the bird within her nest,

And the still and windless Ether lulled the ocean-waves to rest.

totótótótótótótótinx.

Loudly Olympus rang !

Amazement seized the kings ; and every Grace

And every Muse within that heavenly place

birds as well ; *φύλα* being understood in the first branch of the sentence, from the *φύλα* expressed in the second. The *φύλα ποικίλα*, the *variegated tribes*, are the birds, to whom the epithet *ποικίλος* is in this Comedy repeatedly applied : see lines 247, 761, 1410, 1411, 1415 : Virgil's "*pecudes, pictaeque volucres*." They cower down as the great trumpet-call from a thousand swans (for the flocks often contain that number) goes past them up to heaven, just as, when an eagle comes in sight, *πτάσσοντι ὄρνιχες λιγύφθογγοι φόβῳ*, Bacchylides, v. 22. The idea, universally entertained, that the line referred only to beasts, made it quite unintelligible, and divers efforts have been made to correct it ; but "*locus non emendari sed intelligi debet*." With the next line compare Thesm. 43 and the note there.

781. *ἀνακτας*] Ἀντὶ τοῦ τοῦ θεοῦ. *ἐνθεν*

καὶ ἀνάκτορα τὰ ἱερά.—Scholiast. The Scholiast's explanation is quite right ; but the words are doubtless borrowed from some old epic poem, where *ἀνακτας*, in all probability, signified the Greek leaders.

782. Ὀλυμπίδες] Αἱ κατοικοῦσαι ἐν τῷ Ὀλύμπῳ.—Scholiast. The Muses are addressed by both Homer and Hesiod as *Μοῦσαι Ὀλυμπίδες, κοῦραι Διὸς αἰγιόχοιο*. It was in Olympus, the latter poet proceeds to say, that the Muses were born ; there too are their goodly habitations, and beside them dwell the Graces ; there they delight the soul of Father Zeus, chanting of the things that were, and the things that are, and the things that are to be. As the divine melody comes flowing from their lips, the very palace of Zeus laughs for joy, and the snowy summits of Olympus echo back the song. Theogony 36-65.

Μοῦσαι τ' ἐπωλόλυξαν.

τιὸ τιὸ τιὸ τιωτίγξ.

οὐδέν ἐστ' ἄμεινον οὐδ' ἥδιον ἢ φύσαι πτερά. 785

αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,
εἴτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο,
ἐκπτόμενος ἂν οὗτος ἠρίστησεν ἐλθὼν οἴκαδε,
καὶ τ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτατο.

εἴ τε Πατροκλείδης τις ὑμῶν τυγχάνει χεζήτιῶν, 790

οὐκ ἂν ἐξίδισεν ἐς θοῖμάτιον, ἀλλ' ἀνέπτατο,
κάποπαρδῶν κἀναπνεύσας αὖθις αὖ κατέπτατο·

εἴ τε μοιχεύων τις ὑμῶν ἐστιν ὅστις τυγχάνει, 795
καὶ τ' ὄρᾳ τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ,
οὗτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνίπτατο,

εἴτα βινήσας ἐκεῖθεν αὖθις αὖ καθέζετο.

ἄρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;

ὥς Διυτρέφης γε πυτιναῖα μόνον ἔχων πτερά

785-800. THE ANTEPIRRHEMA. Even if the spectators will not accept the invitation which the Epirrhema gives, they will find wings of great service during the theatrical performances.

789. ἐφ' ἡμᾶς] They mean ἐπὶ τοὺς χοροὺς τῶν κωμῳδῶν as contrasted with τοῖς χοροῖσι τῶν τραγῳδῶν mentioned two lines above. It is certain that the Tragedies were acted at an earlier hour of the day than the Comedies; and there seems every reason to believe that the dramatic contests extended over three consecutive days; one Tragic Trilogy being performed in the forenoon, and one Comedy in the afternoon, of each day. A dramatist, therefore, whose Play was to be exhibited on the first of the three days, might well feel

anxious lest the judges should forget its merits during the two whole days which would intervene before the prize was awarded, see Eccl. 1158-62.

790. Πατροκλείδης] Δοκεῖ ὁ Πατροκλείδης πολιτικός εἶναι καὶ λόγιος, ἄλλως δὲ κατασχίμων τῶν στρωμάτων, διὸ καὶ χεσᾶς ἐλέγετο. ἐξίδισε δέ, ἐξετίλησεν, ἀπεπάτησεν.—Scho-liast. The nickname Χεσᾶς, as was observed in the Introduction to the Frogs, p. vii note, “is merely the participle χέσας, accentuated into a bird’s name, after the analogy of ἀτταγᾶς, ἐλεᾶς, βασκᾶς, and the like.” It was doubtless the advantage which, it is here suggested, he would obtain from the possession of wings that turned him into the Χεσᾶς. As to the ψήφισμα τὸ Πατροκλείδου passed, after the dis-

Took up the strain, and sang.

tio, tío, tio, tío, tiotinx.

Truly to be clad in feather is the very best of things.

Only fancy, dear spectators, had you each a brace of wings,

Never need you, tired and hungry, at a Tragic Chorus stay,

You would lightly, when it bored you, spread your wings and fly away,

Back returning, after luncheon, to enjoy our Comic Play.

Never need a Patrocleides, sitting here, his garment stain ;

When the dire occasion seized him, he would off with might and main

Flying home, then flying hither, lightened and relieved, again.

If a gallant should the husband on the Council-bench behold

Of a gay and charming lady, one whom he had loved of old,

Off at once he'd fly to greet her, have a little converse sweet,

Then be back, or e'er ye missed him, calm and smiling in his seat.

Is not then a suit of feathers quite the very best of things ?

Why, Diitrephes was chosen, though he had but wicker wings,

aster of Aegospotami, for enfranchising the disenfranchised citizens, see the same Introduction, pp. vii, viii.

794. *ἐν βουλευτικῷ*] Certain seats were set apart in the theatre for the accommodation of the Council of Five Hundred. *ἐκαλείτο δέ τι καὶ βουλευτικὸν μέρος τοῦ θεάτρου*, Pollux iv. segm. 122. *οὗτος τόπος τοῦ θεάτρου, ὃ ἀνειμένους τοῖς βουλευταῖς*.—Scholiast. It was to this special quarter that the appeals were addressed in Peace 887 and Thesm. 809.

798. *Διτρέφης*] Diitrephes, we learn from the Scholiast, had made his fortune by the manufacture of wicker (or *osier*) flasks, the handles of which, he tells us, were called *πετρίαι*. He was elected, first, a *φύλαρχος*, the tribal commander of the cavalry of his particular tribe,

see the note on 353 supra. The Phylarchs were of course ten in number. Then he became a Hipparch, one of the two generals commanding the entire Athenian cavalry. See Aristotle's *Polity of Athens*, chap. 61. And now he was a great man, and dealt with high politics, *μεγάλα πράττει*, and passed off as a tremendous creature, a very *ξουθὸς ἱππαλεκτρῶν*, see Peace 1177, Frogs 932 and the notes there. He did not enjoy his dignity much longer, if historians are right in inferring from the statement of Pausanias (*Attica* xxiii. 2. 3) that he met his death when retreating with his Thracians from the massacre at Mycalessus, for that terrible event occurred less than eighteen months after the production of the "Birds," Thuc. vii. 29, 30.

ἡρέθη φύλαρχος, εἴθ' ἵππαρχος, εἴτ' ἐξ οὐδενὸς
μεγάλα πράττει κάστί νυνὶ ξουθὸς ἵππαλεκτρῶν.

800

ΠΕΙ. ταυτὶ τοιαυτί· μὰ Δί' ἐγὼ μὲν πρᾶγμα πά
γελοιότερον οὐκ εἶδον οὐδεπώποτε.

ΕΥ. ἐπὶ τῷ γελαῶς; ΠΕΙ. ἐπὶ τοῖσι σοῖς ὠκυπτέροις.

οἷσθ' ὃ μάλιστ' ἔοικας ἐπτερωμένος;

εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.

805

ΕΥ. σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙ. ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Αἰσχύλου·

“τάδ' οὐχ ὑπ' ἄλλων ἀλλὰ τοῖς αὐτῶν πτεροῖς.”

Thucydides, however, though he mentions Diitrephes as the leader of the expedition, makes no allusion to his fate. His statue, riddled with arrows, was seen by Pausanias at the entrance of the Acropolis; and its white marble base was discovered in the last century, bearing the inscription Ἐρμόλυκος Διτρέφους ἀπαρχήν. See Col. Leake's Topography of Athens, i. 145. He is again mentioned infra 1442 as influencing young men to drive horses, an influence which his position as a high cavalry officer would make it easy for him to exert. We have seen in the note to 766 supra how Cratinus described him; and the Scholiast here says that he was everywhere characterized as a rapacious and unprincipled busy-body.

801. Peisthetaerus and Euelpides re-enter, not “transformed into birds,” not “wearing grotesque bird-masks and plumage,” as the Commentators say,

but exactly as thy were, save only for the addition of wings. The Hoopoe has played his part, and returns no more. ταυτὶ τοιαυτὶ are words with which a speaker dismisses one subject and turns to another; *so much for that*, like the καὶ οὗτοι μὲν δὴ οὕτως of Theaetetus, chap. 7 (151 B). With σκάφιον ἀποτετιλμένῳ compare Thesm. 838 and the note there. Here the meaning is that whereas a blackbird's plumage extends over its whole body, the hair of Peisthetaerus stops short at his poll; as if a bowl had been placed on the head of the blackbird, and all the feathers not covered by the bowl had been plucked out. See also Eccl. 724 and the note there.

808. τοῖς αὐτῶν πτεροῖς] These “base comparisons” we owe to nothing but our own wings, as Aeschylus says. He is referring to the well-known passage in the Myrmidons, which is quoted by the Scholiast here.

ὡς δ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος,
πληγέντ' ἀτράκτῳ τοξικῷ τὸν αἰετὸν
εἰπεῖν, ἰδόντα μηχανὴν πτερώματος,

First a Captain, then a Colonel, till from nothing he of late
Has become a tawny cock-horse, yea a pillar of the State !

PEI. Well, here we are. By Zeus, I never saw
In all my life a sight more laughable.

EU. What are you laughing at ? PEI. At your flight-feathers.
I'll tell you what you're like, your wings and you,
Just like a gander, sketched by some cheap-Jack.

EU. And you, a blackbird, with a bowl-cropped noddle.

PEI. These shafts of ridicule are winged by nought
But our own plumes, as Aeschylus would say.

τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς
ἀλίσκόμεσθα.

The "Eagle shot by means of his own feathers" passed into a proverb, familiar in both ancient and modern writers. See Porson at Eur. Med. 139, Bp. Blomfield at Agamemnon 796 (footnote), and the authorities cited by Wagner on the Fragments of Aeschylus. To the passages there collected I will add one or two further examples. Julian, we are told, forbade Christian children to be educated in poetry, rhetoric, and philosophy, for, said he, τοῖς οἰκείους πτεροῖς, κατὰ τὴν παροιμίαν, βαλλόμεθα, they draw from the old Pagan armoury darts to destroy Paganism, Theod. H. E. iii. 8. The priest in the Ethiopics of

Heliodorus, ii. 33, who had taught a maiden all the lore he possessed, found, when he wished her to marry his nephew, that she foiled him with his own teachings, τοῖς ἐμοῖς (τὸ τοῦ λόγου) κατ' ἐμοῦ κέχρηται πτεροῖς. St. Chrysostom showing the inconsistency of the Manichean theory says τοῖς οἰκείους ἀλίσκεται πτεροῖς, καὶ οὐ δέεται τῆς ἑξωθεν μάχης, ἀλλ' ἐαντῇ περιπίρεται, Hom. xxxviii. (352 E) in 1 Cor. English writers are accustomed to illustrate the lines of Aeschylus by two passages from English poets; Waller's address "to a Lady singing one of his songs":

That Eagle's fate and mine are one,
Who on the shaft that made him die
Espied a feather of his own,
Wherewith he wont to soar so high;

and Lord Byron's tribute, in "English Bards and Scotch Reviewers" to Kirke White, who died from over-devotion to his studies.

So the struck Eagle, stretched upon the plain,
No more through rolling clouds to soar again,

- ΧΟ. ἄγε δὴ τί χρὴ δρᾶν; ΠΕΙ. πρῶτον ὄνομα τῇ πόλει
θέσθαι τι μέγα καὶ κλεινὸν, εἶτα τοῖς θεοῖς 810
θῆναι μετὰ τοῦτο. ΕΥ. ταῦτα κάμοι συνδοκεῖ.
ΧΟ. φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει;
ΠΕΙ. βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαίμονος
Σπάρτην ὄνομα καλῶμεν αὐτήν; ΕΥ. 'Ηράκλεις·
Σπάρτην γὰρ ἂν θείμην ἐγὼ τῇμῃ πόλει; 815
οὐδ' ἂν χαμεύνη πάνυ γε κειρίαν γ' ἔχων.
ΠΕΙ. τί δῆτ' ὄνομ' αὐτῇ θησόμεσθ'; ΧΟ. ἐντευθενὶ
ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
χαυνόν τι πάνυ. ΠΕΙ. βούλει Νεφελοκοκκυγίαν;
ΧΟ. ἰοὺ ἰοῦ·
καλόν γ' ἀτεχνῶς σὺ καὶ μέγ' εὔρες τοῦνομα. 820
ΕΥ. ἄρ' ἐστὶν αὕτη γ' ἡ Νεφελοκοκκυγία,
ἵνα καὶ τὰ Θεαγένοὺς τὰ πολλὰ χρήματα
τά τ' Αἰσχίνου γ' ἅπαντα; ΠΕΙ. καὶ λῶστον μὲν οὖν

Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart.
Keen were his pangs, but keener far to feel
He nursed the pinion which impelled the steel,
While the same plumage that had warmed his nest
Drank the last life-drop of his bleeding breast.

810. τοῖς θεοῖς] Not the Olympian Gods, but the Bird-gods, as we shall presently see: τοῖς καινοῖς θεοῖς, infra 848, 862.

816. οὐδ' ἂν χαμεύνη] Not even for my pallet. He is playing on the word σπάρτος, *Spanish broom*, which was twisted into ropes, and is frequently mentioned by both Greek and Latin writers, see Peace 1247. It is still called *Esparto*, and is still an article of commerce in our markets. There is, or recently was, at least one Esparto Company in London, formed for the purpose of

importing the material from Spain. ἡ δὲ κειρία, says the Scholiast, εἶδος ζώνης ἐκ σχοινίων, παρεοικὸς ἱμάντι, ἣ δεσμοῦσι τὰς κλῖνας. See Pollux, x. 36, 37.

819. Νεφελοκοκκυγίαν] Lucian, in his *Veracious History*, i. 29, testifies that on his return journey from the Moon, he sailed by the city Νεφελοκοκκυγία, which was then governed by King Crow Macousel, and found that the statements of Aristophanes, generally thought to be mere romance, were thoroughly accurate and trustworthy.

- CHOR. What's the next step? PEI. First we must give the city
Some grand big name : and then we'll sacrifice
To the high Gods. EU. That's my opinion also.
- CHOR. Then let's consider what the name shall be.
- PEI. What think you of that grand Laconian name,
Sparta? EU. What! Sparta for my city? No.
I wouldn't use esparto for my pallet,
Not if I'd cords ; by Heracles, not I.
- PEI. How shall we name it then? CHOR. Invent some fine
Magniloquent name, drawn from these upper spaces
And clouds. PEI. What think you of Cloudecuckoobury?
- CHOR. Good! Good!
You have found a good big name, and no mistake.
- EU. Is this the great Cloudecuckoobury town
Where all the wealth of Aeschines lies hid,
And all Theagenes's? PEI. Best of all,

Indeed, whilst he was still staying in the Moon, the Sun-people after vanquishing the Moon-people in a great battle, had taken a hint from the strategy of Peisthetaerus, and walled off the intermediate space between the two bodies, τὸ μετὰ τοῦ αἵματος ἀπετείχιζον, so as to cut off the Sunlight from the Moon and reduce her to a state of chronic eclipse.

822. Θεαγένους] Theagenes and Aeschines were two needy braggarts, perpetually boasting of their wealth which, not being apparent, might (to use a term well-known in our law-courts) be considered to be *in nubibus*, and might therefore perhaps be found in this city of clouds and cuckoos. In Wasps 324 Aeschines, and in line 1127 infra

Theagenes, is coupled with Proxenides ὁ Κορπασεὺς. See the notes on Wasps 325, 459, and 1248. Possibly, as Kennedy suggests, this was the Theagenes who signed the Peace of Nicias (Thuc. v. 19), and these the Theagenes and Aeschines who were afterwards members of the Thirty (Xen. Hell. ii. 2. 3); but the names are very common ones. The words τὰ πολλὰ χρήματα mean *the many possessions, the great wealth*, and apply to Aeschines as well as to Theagenes. I mention this because Van Leeuwen strangely translates the line, "ubi et Theogeni est maior bonorum pars, et cuncta sua habet Aeschines." No distinction is drawn between Theagenes and Aeschines. All the vast wealth of each is in Cloudecuckoobury.

τὸ Φλέγρας πεδῖον, ἣν οἱ θεοὶ τοὺς γηγενεῖς
ἀλαζονεύόμενοι καθυπερηκόντισαν.

825

ΕΥ. λιπαρὸν τὸ χρῆμα τῆς πόλεως. τίς δαὶ θεὸς
πολιοῦχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον;

ΠΕΙ. τί δ' οὐκ Ἀθηναίαν ἑώμεν Πολιάδα;

ΕΥ. καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,
ὅπου θεὸς γυνὴ γεγονυῖα πανοπλίαν
ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα;

830

ΠΕΙ. τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν;

ΧΟ. ὄρνις ἀφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,

824. τὸ Φλέγρας πεδῖον] The Phlegræan plain, where the Gods overcame the giants—localized in the peninsula of Pallene by some, in Campania by others—is by Aristophanes transferred to his imaginary Cloudecuckoobury; the unreal nature of the combat being further emphasized by the speaker terming it a contest, not of fighting, but of bragging. δέον εἰπεῖν κατεπολέμησαν, φησὶ τοῖς ἀλαζονεύμασιν αὐτῶν ὑπερεβάλοντο αὐτοὺς, says the Scholiast. And again διαβάλλει αὐτὸ [τὸ Φλέγρας πεδῖον] ὡς κάκεινο πεπλασμένον ὑπὸ τῶν ποιητῶν.

827. πέπλον] In the dedication of their city, the adventurers, it must be admitted, seem oblivious of the fact that the Birds are to be either superior to, or associated with, the Olympian Gods. But Athenians could hardly overlook Athene, and her name was too great and too holy to be associated even with her own γλαῦξ. Other deities might lend themselves to comic situations, but not Athene. The πέπλος was the splendidly embroidered robe which every fourth year, at the Panathenaea,

was carried aloft, like a sail, through the streets of Athens to the shrine of Athene Polias in the Erechtheium. Πολιάς was her *special* name; but the more general name πολιοῦχος, which has much the same meaning, is perhaps more frequently found. See Knights 581; Clouds 602; Lys. 345. And cf. Thesm. 318, 1140. λιπαρὸν is no doubt a reminiscence of the Pindaric λιπαρὰ Ἀθῆναι, Nem. iv. 18; Isthm. ii. 20; Fragm. 46. Cf. Ach. 639, 640; Knights 1329; Clouds 299. ἑώμεν, *leave undisturbed*.

830. πανοπλίαν] The retention of Athene Polias seems to have involved the retention of Athene Promachus, and the Athene of the Parthenon. For it was the colossal statue of bronze, the Athene Promachus, and none other, which stood erect in full armour, the visible Champion of Athens. Contrasted with this heroic figure, is set the unheroic and unmanly Cleisthenes, who is himself one of the *dramatis personae* in the Thesmophoriazusæ, and is everywhere assailed by Athenian comedy for his gross and degrading effeminacy.

This is the plain of Phlegra, where the Gods
Outshot the giants at the game of Brag.

EU. A glistening sort of a city! Who shall be
Its guardian God? For whom shall we weave the Peplus?

PEI. Why not retain Athene, City-keeper?

EU. And how can that be a well-ordered State,
Where she, a woman born, a Goddess, stands
Full-armed, and Cleisthenes assumes a spindle?

P EI. And who shall hold the citadel's Storkade?

CHOR. A bird of ours, one of the Persian breed,

κερκis is the *weaver's comb*, but in the translation it becomes a *spindle*, because with us a spindle, rather than a weaver's comb, is the symbol and the attribute of womanhood. Hence in old times the relations through the father and through the mother were distinguished as of the *spear-side* and of the *spindle-side* respectively; and all unmarried women are in law described to this day as *spinsters*. With the first line of this speech Beck compares Eur. Suppl. 447 *πὼς οὖν ἔτ' ἂν γένουτ' ἂν ἰσχυρὰ πόλις*;

832. τὸ Πελαργικόν] "Ὅτι Ἀθήνησι τὸ Πελαργικὸν τεῖχος ἐν τῇ ἀκροπόλει, οὗ μέμνηται Καλλίμαχος, "Τυρσηῶν τεῖχοςμα Πελαργικόν [Fragm. 283, Bentley].—Scholiast. The wall which surrounded the plateau of the Athenian Acropolis (τῆς πόλεως) was, except on the southern side, called τὸ Πελασγικόν, *the Pelasgic wall*, Hdt. v. 64; Thuc. ii. 17. Cf. Leake's Athens, i. 309-15. It is indeed occasionally called Πελαργικόν, as in the Scholiast here, some inferior MSS. of Thucydides, the single MS. from which we obtain the "Polity of Athens,"

chap. 19, and elsewhere. This name, however, had no connexion with *storks*; Πελαργοὶ was simply another form of Πελασγοί. On the fragment of Callimachus cited by the Scholiast, Bentley observes "Pelargicum idem quod Pelasgicum; et Tyrrheni iidem qui Pelasgi." Here on the other hand it is with intentional reference to πελαργοί, *storks*, that Aristophanes calls the wall Πελαργικόν; whence, in the translation, *Storkade* for *stoccade*. The word κατέξει is strictly appropriate to the occupation of the wall by a protecting deity, cf. Clouds 572, 603. And the expression ἐπὶ πετρῶν, four lines below, is very suitable to the Acropolis, which was the πέτρα Παλλάδος, being in fact, at its summit, "a flat oblong *rock*, the greatest length of which is 1000 feet, and breadth 500," Wordsworth's Athens and Attica, chap. xiv.

833. τοῦ Περσικοῦ] Τὸν ἀλεκτρυόνα λέγει.—Scholiast. Cf. 485 supra. The cock is called "the chick of Ares" on account of his gallant and martial bearing, and his pugnacious dis-

- ὅσπερ λέγεται δεινότατος εἶναι πανταχοῦ
 Ἄρεως νεοττός. ΕΥ. ὦ νεοττέ δέσποτα. 835
 ὡς δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.
 ΠΕΙ. ἄγε νυν σὺ μὲν βάδιζε πρὸς τὸν ἀέρα
 καὶ τοῖσι τειχίζουσι παραδιακόνει,
 χάλικας παραφόρει, πηλὸν ἀποδὺς ὄργασον,
 λεκάνην ἀνένεγκε, κατὰπεσ' ἀπὸ τῆς κλίμακος, 840
 φύλακας κατὰστησαι, τὸ πῦρ ἔγκρυπτ' ἀεὶ,
 κωδωνοφορῶν περίτρεχε καὶ κάθεινδ' ἐκεῖ·
 κήρυκε δὲ πέμψον τὸν μὲν ἐς θεοὺς ἄνω,
 ἕτερον δ' ἄνωθεν αὖ παρ' ἀνθρώπους κάτω,
 κἀκείθεν αὖθις παρ' ἐμέ. ΕΥ. σὺ δέ γ' αὐτοῦ μένων 845
 οἴμωζε παρ' ἐμ'. ΠΕΙ. ἴθ' ὦγάθ' οἱ πέμπω σ' ἐγώ.
 οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἂ λέγω πεπράξεται.
 ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς,
 τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ.
 παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα. 850

position. The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοττός to a man.

837. σὺ μὲν βάδιζε] Peisthetaerus, whether tired of his companion's garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again. χάλικας παραφόρει, *take the rubble along-side* the masons, that they may fill up

with it the interstices of the larger stones. χάλικες are οἱ εἰς τὰς οἰκοδομὰς μικροὶ λίθοι, Hesychius. Strip, and mix up the mortar. ὄργασον, *soften it with water*. Then carry it up the ladder on the hod. Next fall off the ladder. The latter half of this and the two following lines conceal the fire and fall asleep at your post are brought in παρὰ προσδοκίαν, and are of course ironical. Euelpides was not intended to follow any of these three directions.

842. κωδωνοφορῶν] Περιπολὼν καὶ ἐξετάζων εἰ γρηγοροῦσιν οἱ φύλακες· οἱ γὰρ τὰς φυλακὰς ἐπισκοποῦντες κώδωνας εἶχον καὶ ἐψόφουν, ἵν' οἱ φυλάσσοντες ἀντιφθέγωνται. Photius, s.v. The Scholiast thinks that Aristophanes is parodying the

Everywhere noted as the War-god's own
 Armipotent cockerel. EU. O, Prince Cockerel? Yes,
 He's just the God to perch upon the rocks.

PEL. Now, comrade, get you up into the air,
 And lend a hand to those that build the wall.
 Bring up the rubble; strip, and mix the mortar;
 Run up the ladder with the hod; fall off;
 Station the sentinels; conceal the fire;
 Round with the alarum bell; go fast asleep;
 And send two heralds, one to heaven above,
 And one to earth below; and let them come
 From thence, for me. EU. And you, remaining here,
 Be hanged—for me! PEL. Go where I send you, comrade,
 Without your help there, nothing will be done.
 But I, to sacrifice to these new Gods,
 Must call the priest to regulate the show.
 Boy! Boy! take up the basket and the laver.

Palamede of Euripides; and Harpocration, s.v. *διεκωδώνισε*, says *ἡ μεταφορὰ ἀπὸ τῶν περιπολούντων σὺν κώδωσι νυκτὸς τὰς φυλακὰς, Εὐριπίδης Παλαμῆδει*. No doubt, therefore, the practice of carrying round a bell to challenge the sentries was mentioned in the Palamede; but there seems no room for a parody here. We shall see infra 1160 that these orders were faithfully fulfilled: and there too, we shall find that the fire, instead of being concealed, was to be lighted in all the towers.

843. *κήρυκε*] These are the two envoys whom Peisthetaerus had suggested above 554-62. The objects of their several missions, having been there explained at length, are not repeated here.

846. *παρ' ἐμ'] Παίζων τοῦτό φησιν, ἐπειδὴ εἶπεν αὐτῷ παρ' ἐμέ.*—Scholiast. Peisthetaerus had used the words in the ordinary sense of "to me"; but Euelpides, as Brunck observes, retorts them in a different sense, *along of me, per me licet* (so Mr. Green), that is, *for all I care*. Then he goes out.

850. *παῖπαί]* Here is another theatrical supernumerary, like Xanthias and Manodorus, supra 656. The sacrificial preparations here are identical with those in the Peace; and as to the *κανοῦν* and *χέρυβα*, the *basket* and the *lustral water*, see Peace 956, 957, where the servant was directed to take them and walk round the altar. That he is intended to do the same here is plain from 958 infra.

ΧΟ. ὁμορροθῶ, συνθέλω, [στρ.
 συμπαραινέσας ἔχω
 προσόδια μεγάλα
 σεμνὰ προσιέναι θεοῖσιν,
 ἅμα δὲ προσέτι χάριτος ἔνεκα 855
 προβάτιόν τι θύειν.
 ἴτω ἴτω δὲ Πυθιάς βοὰ θεῶ,
 συναυλείτω δὲ Χαῖρις ῥῶδᾶ.

ΠΕΙ. παῦσαι σὺ φυσῶν. Ἡράκλεις τουτὶ τί ἦν ;
 τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δειν' ἰδὼν 860
 οὐπω κόρακ' εἶδον ἐμπεφορβιωμένον.
 ἱερεῦ, σὺν ἔργον, θύε τοῖς καινοῖς θεοῖς.
 ΙΕ. δρᾶσω τάδ'. ἀλλὰ ποῦ'στιν ὁ τὸ κανοῦν ἔχων ;

851. ὁμορροθῶ] Σοφοκλέους ἐκ Πηλέως. ἀντὶ τοῦ, τὸ αὐτὸ φρονῶ· ὁμορροθεῖν δὲ κυρίως τὸ ἅμα καὶ συμφῶνως ἐρέσσειν.—Scholiast. As the Scholiast says on Πυθιάς βοὰ 857 infra καὶ τοῦτο ἐκ Πηλέως, some have thought that this little choral song is altogether fashioned on the model of an ode in that tragedy. The corresponding song, or antistrophe, will be found infra 895.

856. προβάτιον] Here, as in the Peace (929, 949), it is proposed to sacrifice a sheep ; but in the present case, the victim produced is a goat, 1057 infra.

857. Πυθιάς βοά] Οὕτως ἔλεγον τὸν Παιᾶνα.—Scholiast.

858. Χαῖρις] Ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις. ἦν δὲ κιθαρωδὸς ψυχρὸς, καὶ γέγονεν αὐλητῆς. μνημονεύει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγρίοις

(A) φέρ' ἴδω. κιθαρωδὸς τίς κάκιστος ἐγένετο ;

(B) ὁ Πεισίου Μέλῃς. (A) μετὰ δὲ Μέλῃτα τίς ;

(B) ἔχ' ἀτρέμ', ἐγῶδα· Χαῖρις.

ἔστι καὶ ἕτερος, αὐλητῆς, οὗ μνημονεύει Κρατῖνος ἐν Νεμέσει.—Scholiast. Whether the harper and the piper were two persons, or one and the same person, is immaterial. In Aristophanes Chaeris is uniformly an αὐλητῆς, and one whose room was preferred to his company, Ach. 16, 866, Peace 951. He is never

spoken of as a mere singer ; and as he is described here as φυσῶν, and in the parallel passage of the Peace as αὐλῶν and φυσῶν, Hermann's reading, which will be found in the text, seems far preferable to the συναδέτω δὲ Χαῖρις ῥῶδαν of the MSS. The adverb αὐτομάτως in the Scholium means that he did

CHOR. I'M WITH you, you'll find me quite willing :
 I highly approve of your killing
 A lambkin, to win us the favour divine,
 Mid holy processionals, stately and fine.
 Up high, up high, let the Pythian cry,
 The Pythian cry to the God be sent ;
 Let Chaeris play the accompaniment.

PEI. O stop that puffing ! Heracles, what's this ?
 Faith, I've seen many a sight, but never yet
 A mouth-band-wearing raven ! Now then, priest,
 To the new Gods commence the sacrifice.

PRIEST. I'll do your bidding. Where's the basket-bearer ?
 Let us pray

not wait to receive an invitation before presenting himself at these sacrificial feasts. And this is expressly stated in the Peace ; *πρόσεισιν ἄκλητος*.

859. *παῦσαι σὺ φυσῶν*] Talk of Chaeris, and he is sure to appear. An actor enters with a raven's head and wings, but otherwise made up to resemble the unwelcome piper. He is playing an *αἰλὸς* with a *φορβειὰ*, "a sort of leathern muzzle fitting closely round the piper's mouth on each side of the pipe. It was intended to make the breath flow more evenly through the instrument, and so to produce a fuller and more melodious tone." See Wasps 582 and the note there. It is possible that, before the choral song began, Peisthetaerus had departed to fetch an officiating priest ; and that he returns with one, as the song comes to an end. Anyhow, he at once puts a stop to the

proceedings of the bird-Chaeris.

862. *θεῖ*] There are three distinct stages in this sacrifice. (1) the Priest commences with the bidding-prayer. It is so long and invites so many birds to the sacrifice, that the puny little victim (probably a mere dummy) will obviously be altogether insufficient. Accordingly (2) Peisthetaerus sends him to the rightabout, and proposes to perform his duties himself, *infra* 893. He is, however, so tormented by visitors—the poet, the oracle-monger, and the rest—that he finds it impossible to complete the sacrifice in public ; and therefore (3) takes the victim behind the scenes (1057 *infra*) and returns after the second Parabasis, line 1118 (250 lines after the sacrifice was started), to announce that it has at last been completed and that all the omens are favourable.

εὔχεσθε τῇ Ἑστία τῇ ὀρνιθείῳ
καὶ τῷ ἱκτίνῳ τῷ ἑστιούχῳ 865
καὶ ὄρνισιν Ὀλυμπίοις καὶ Ὀλυμπίησι
παῶσι καὶ πάσησιν—

ΠΕΙ. ὦ Σουνιέρακε χαῖρ' ἀναξ Πελαργικέ.

ΙΕ. καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ
καὶ Λητοῖ Ὀρτυγομήτρᾳ 870
καὶ Ἀρτέμιδι Ἀκαλανθίδι—

ΠΕΙ. οὐκέτι Κολαινὶς ἀλλ' Ἀκαλανθὶς Ἀρτεμις.

ΙΕ. καὶ φρυνγίλῳ Σαβαζίῳ
καὶ στρουθῷ μεγάλῃ
μητρὶ θεῶν καὶ ἀνθρώπων— 875

864. εὔχεσθε τῇ Ἑστία] The litany is in prose, but here, as in Thesm. 295-311, I have followed the MSS. and older editions in cutting up the prose into short lines, and so rendering the several clauses more distinct and impressive. Ἐμμήσατο τὰ τῶν ἀνθρώπων ἦθη, says the Scholiast, καὶ γὰρ ἔθος ἀπὸ τῆς Ἑστίας ἀρχεσθαι [ἀπάρχεσθαι vulgo] ἐν ταῖς θυσίαις. As to commencing with Hestia, see Wasps 846 and the note there. See also the Homeric Hymn to Hermes and Hestia conjointly 1-6. In the longer Homeric Hymn to Aphrodite 21-32 we are told that Hestia was the first-born daughter of Cronos, and was sought in marriage by Poseidon and Apollo; but she, touching the head of Father Zeus, vowed a solemn vow that she would remain a virgin all her days. Wherefore in lieu of marriage gifts the Father gave her a goodly heritage, that she should be first honoured amongst all men, and in all the Temples of the

Gods. So in the Phaethon of Euripides (Fragm. xv, Wagner, lines 35-7). Ἑστίας θ' ἔδος Ἀφ' ἧς γε σώφρων πᾶς ἀνᾶρχεσθαι θέλοι Εὐχὰς π[ροτείνων]. The epithet ἑστιούχῳ, if applied to a God, would mean *guarding the hearth* (and, probably, there is an allusion here to Ζεὺς ἐφέστιος), but as applied to the Kite, it involves a play on the double signification of Ἑστία, *Watching the sacrificial feasts for the purpose of carrying off the meat*; infra 892, Peace 1100. Some think that the Kite occupies this high place in the litany as being the re-instated "Sovereign of Hellas," supra 499; but this seems exceedingly doubtful.

868. Σουνιέρακε . . . Πελαργικέ] These, as Bergler pointed out, are epithets of Poseidon, Σουνιέρακε, *Sunium-hawk*, being a parody of Σουνιάρᾳτε, *Sunium-worshipped* (Knights 560); and Πελαργικέ of either Πελασγικέ, or more probably Πελαγικέ, *Sea-king*. And it is therefore obvious

To the Hestia-bird of the household shrine,
And the Kite that watches her feasts divine,
And to all the Olympian birds and birdesses,

PE. O Sunium-hawking, King of the Sea—mew, hail !

PRIEST. And to the holy Swan, the Pythian and Delian one,

And to thee too, Quail-guide Leto,

And to Artemis the Thistle-finch,

PEI. Aye, Thistle-finch ; no more Colaenis now !

PRIEST. And to Sabazius the Phrygian linnet ; and then

To Rhea the Great Mother of Gods and men ;

that a line has dropped out in which Poseidon was invoked under these names. In the absence of Euelpides, Peisthetaerus, as Mr. Green observes, seems to take up his part, and interpose the remarks which the other would have interposed, if present.

869. καὶ κύκκω κ.τ.λ.] The second group consists of Leto and her two children. We have seen, in the note to 772 *supra*, that swans transported Apollo from his Delian birth-place to his Pythian sanctuary ; and now the Delian and Pythian God is aptly represented by the Delian and Pythian swan. Artemis was worshipped at Myrrhineus (now *Meronda*) under the name Κολαῖς, from some ancient chief Κολαινός who flourished before Cecrops (Pausanias, Attica, xxxi. 3) ; and an inscription referring to Ἄρτεμις Κολαῖς has been found amongst its ruins, Leake's Topography of Athens, ii. 73. She is here called Ἀκαλανθίς (the *Thistle-finch*, an appellation which the Goldfinch enjoys in all languages), from a supposed similarity between Κολαῖς and Ἀκαλανθίς, a simi-

larity so faint that it has to be emphasized by Peisthetaerus. Leto herself, having become the mother of Apollo and Artemis in Ortygia (an ancient name of Delos), is called Ὀρνυγομήτρα, the *land-rail*, which derives the name from the curious circumstance that almost immediately after its harsh note is first heard, the quails begin to make their appearance. "In the south of France, the peasants call the land-rail *roi des cailles*, and in Spain it is known by the name of *guion de las codornices*, owing to an idea that it places itself at the head of the Quails, and precedes them on their migrations," Yarrell's British Birds, iii. 139 (Fourth Edition).

873. καὶ φρυγίλῳ κ.τ.λ.] In the third group we have but two deities, the Phrygian Sabazius and the Phrygian Cybele. See the notes on Wasps 9 and 119. To Sabazius is given the name φρυγίλῳ, the *finch*, *supra* 763, a pun on the word φρυγίῳ, with which it is probably unconnected. Cybele, otherwise Rhea, becomes an ostrich, στρουθός

ΠΕΙ. δέσποινα Κυβέλη, στρουθὲ, μήτερ Κλεοκρίτου.

ΙΕ. δίδοναι Νεφελοκοκκυγιεύσιν

ὑγιείαν καὶ σωτηρίαν

αὐτοῖσι καὶ Χίοισιν—

ΠΕΙ. Χίοισιν ἦσθην πανταχοῦ προσκειμένοις.

880

ΙΕ. καὶ ἥρωσιν ὄρνισι καὶ ἡρώων παισὶ,

πορφυρίωνι καὶ πελεκᾶντι καὶ πελεκίνφ

καὶ φλέξιδι καὶ τέτρακι

καὶ τᾶωνι καὶ ἐλεᾷ

καὶ βασκᾶ καὶ ἐλασᾶ

885

καὶ ἐρωδιῷ καὶ καταράκτῃ

καὶ μελαγκορύφῃ καὶ αἰγιθάλλῳ—

ΠΕΙ. παῦ' ἐς κόρακας, παῦσαι καλῶν. ἰοὺ ἰοὺ,

ἐπὶ ποῖον ὦ κακόδαιμον ἱερεῖον καλεῖς

890

ἀλλαιέτους καὶ γῦπας ; οὐχ ὄρᾳς ὅτι

ἰκτίνος εἰς ἂν τοῦτό γ' οἴχοιθ' ἀρπάσας ;

μεγάλη, or στρουθοκάμηλος, Latin *struthio*, and I presume that it is from this jest that the South American ostrich has acquired the name of Rhea (*Rhea Americana*). The μεγάλη here belongs as well to the στρουθῷ which precedes, as to the μητρὶ which follows it; the speaker first saying στρουθῷ μεγάλη, the ostrich, and then continuing the μεγάλη to μητρὶ, so as to combine μεγάλη μητρὶ, the "Magna Mater," the Mother of Gods and men. See the note on 745 supra. So in the translation the words the Great are intended first to be attached to Rhea, and then to combine with the "Mother" which follows.

876. Κλεοκρίτου] Cleocritus was an ungainly Athenian, who in gait or figure was supposed to resemble an

ostrich. And as the ostrich is κατά-γαιος, and unable to rise into the air, it is proposed in Frogs 1437 to equip Cleocritus for an aerial flight by winging him with the featherweight Cinesias. See the note there: and as to the extreme tenuity of Cinesias infra 1372-8.

880. Χίοισιν] Καὶ τοῦτο ἀφ' ἱστορίας ἔλαβεν. ἤρχοντο γὰρ Ἀθηναῖοι κοινῇ ἐπὶ τῶν θυσιῶν ἑαυτοῖς τε καὶ Χίοις, ἐπειδὴ ἔπεμπον οἱ Χῖοι συμμάχους εἰς Ἀθήνας, ὅτε χρεῖα πολέμου προσῆν. καθάπερ Θεόπομπος ἐν τῷ ἰβ' τῶν Φιλιππικῶν φησιν, οὕτως, "οἱ δὲ πολλοὶ τοῦ ταῦτα πράττειν ἀπείχον, ὥστε τὰς εὐχὰς κοινὰς καὶ περὶ ἐκείνων καὶ σφῶν αὐτῶν ἐποιοῦντο, καὶ σπένδοντες ἐπὶ ταῖς θυσίαις ταῖς δημοτελέσιν ὁμοίως ἤρχοντο τοῖς θεοῖς Χῖοις δίδοναι τὰγαθὰ καὶ σφίσιν

PEI. Aye, Ostrich-queen, Cleocritus's Mother !

PRIEST. That they may grant health and salvation

To the whole Cloudecuckooburian nation,

For themselves and the Chians,

PEI. I like the Chians everywhere tacked on.

PRIEST. And to the hero-birds and sons of heroes,

And to the Porphyryon rail ;

And to the pelican white, and pelican grey ;

And to the eagle, and to the capercaillie ;

And to the peacock, and to the sedgewarbler ;

And to the teal, and to the skua ;

And to the heron, and to the gannet ;

And to the blackcap, and to the titmouse ;—

PEI. Stop, stop your calling, hang you. O, look here.

To what a victim, idiot, are you calling

Ospreys and vultures ? Don't you see that one

One single kite could carry off the whole ?

αἰετοῖς."—Scholiast. He adds that as Theopompus. And he also cites Thrasymachus in his work on the some lines from the "Cities" of Eupolis, Art of Rhetoric says much the same who says of Chios

She sends us men in time of need,
and many a gallant ship,
Obedient as a well-trained steed
that never wants the whip.

And indeed up to this date, of the three great islands off the coast of Asia Minor which Athens called her allies, and treated as her subjects, Chios alone had been uniformly faithful. *Samos* had long since endeavoured to break away from this compulsory alliance, but had been reduced to submission, and chastised for the offence. Mitylene, and the greater part of *Lesbos*, had made the like attempt, with the

like result. It was against Mitylene that the dread decree went out that all the adult males should be massacred, and all the women and children reduced into slavery ; a decree passed by the influence of Cleon who strove vigorously, but unsuccessfully, to have it carried out to the letter. But *Chios*, though once falling under some slight suspicion (Thuc. iv. 51), had remained true throughout.

ἄπελθ' ἄφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα·
ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος.

- ΧΟ. εἴτ' αὖθις αὖ τᾶρα σοι [ἀντ. 895
δεῖ με δεύτερον μέλος
χέρνιβι θεοσεβῆς
ὄσιον ἐπιβοᾶν, καλεῖν δὲ
μάκαρας, ἕνα τινὰ μόνον, εἴπερ
ικανὸν ἕξετ' ὄψον. 900
τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν
γένειόν τ' ἐστὶ καὶ κέρατα.

ΠΕΙ. θύοντες εὐξώμεσθα τοῖς πτερίνοισι θεοῖς.

- ΠΟ. Νεφελοκοκκυγίαν τὰν εὐδαίμονα
κλῆσον ὦ Μοῦσα 905
τεαῖς ἐν ὕμνων ἀοιδαῖς.

ΠΕΙ. τουτὶ τὸ πρᾶγμα ποδαπὸν; εἰπέ μοι τίς εἶ;

- ΠΟ. ἐγὼ μελιγλώσσω ἐπέων ἰεῖς ἀοιδὰν
Μουσάων θεράπων ὀτρηρὸς,
κατὰ τὸν Ὅμηρον. 910

893. ἄπελθ' ἄφ' ἡμῶν] He drives the Priest from the altar, throwing his garlands after him. As to the *στέμματα*, Kock refers to Iliad i. 14, 28. I do not think that the Priest actually leaves the stage, for I apprehend that it is *his* *σπολάς* and *χιτῶν* which are requisitioned infra 933, 947.

903. *θύοντες εὐξώμεσθα*] Peisthetaerus now undertakes the ordering of the sacrifice, but is immediately interrupted by an unexpected arrival. There are two distinct batches of Athenian visitors, who must not be confounded with each other. Those who arrive *before* the

building of the City, 904–1055, have no special interest in Cloudecuckoobury, but represent the pests who would flock to the foundation of any new Athenian colony or acquisition. Those who come *after* the completion of the City, 1337–1468, are persons in want of wings, who come specially to Cloudecuckoobury to get them.

904. *Νεφελοκοκκυγίαν*] The first to enter is a needy Pindaric poet who comes in singing, and generally talks in song. And even when he condescends to speak in prose (that is, in iambs), there is a rhythmical sing-

Get away hence, you and your garlands too !
Myself alone will sacrifice this victim.

CHOR. ONCE MORE as the laver they're bringing,
Once more I my hymns must be singing,
Hymns holy and pious, the Gods to invite—
One alone, only one,—to our festival rite.
Your feast for two, I am sure won't do.
For what you are going to offer there
Is nothing at all but horns and hair.

PEI. Let us pray,
Offering our victim to the feathery gods.

POET. (*Singing*) Cloudecuckoobury
 With praise and glory crown,
Singing, O Muse,
 Of the new and happy town !

PEI. Whatever's this ? Why, who in the world are you ?

POET. O I'm a warbler, carolling sweet lays,
 An eager meagre servant of the Muses,
 As Homer says.

song in the lines, which shows that he was intended to deliver them in a sort of recitative, **Ερχεται τις ποιητής*, says the Scholiast, *ὡς ἐπὶ νεοκτίστου πόλεως ἐγκώμια λέξων*. He is coming for what he can get.

909. *Μουσάων θεραπόντων*] The Scholiast refers to a line in the Margites, *Μουσάων θεραπόντων καὶ ἐκηβόλου Ἀπόλλωνος*. So in the last verse of the Homeric Hymn (xxxii) to the Moon *αἰοδοὶ* are styled *Μουσάων θεράποντες*. And the expression is employed by Hesiod more than once in the Theogony. Indeed, it is quite a

common description of a Poet. Bacchylides (v. 13) pronounces himself *χρυσάμπευκος Οὐρανίας κλεινὸς θεράπων*. The slayer of Archilochus was driven from the Delphian Temple, because he had slain *Μουσῶν θεράποντα*. And his plea that the deed was done in battle was of no avail, Apollo repeating that Archilochus was a *θεράπων Μουσῶν*. Dio Chrys. Orat. xxxiii. (p. 397). In like manner, when the Sybarites, who had slain a *κιθαροφῶδς* at the altar of Hera, went to consult the oracle at Delphi, the answer came *οὐ σὲ θεμιστεύσω, Μουσῶν θεράποντα*

ΠΕΙ. ἔπειτα δῆτα δοῦλος ὦν κόμην ἔχεις ;

ΠΟ. οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι

Μουσάων θεράποντες ὄτρηροί,

κατὰ τὸν Ὅμηρον.

ΠΕΙ. οὐκ ἐτὸς ὄτρηρόν καὶ τὸ ληδάριον ἔχεις.

915

ἀτὰρ ὦ ποιητὰ κατὰ τί δεῦρ' ἀνεφθάρης ;

ΠΟ. μέλη πεποίηκ' ἐς τὰς Νεφελοκοκκυγίας

τὰς ὑμετέρας κύκλια τέ πολλὰ καὶ καλὰ

καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙ. ταυτὶ σὺ πότε' ἐποίησας ; ἀπὸ ποίου χρόνου ;

920

ΠΟ. πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν.

ΠΕΙ. οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ,

καὶ τοῦνομ' ὥσπερ παιδίῳ νῦν δὴ 'θέμην ;

ΠΟ. ἀλλὰ τις ὠκεία Μουσάων φάτις

οἷάπερ ἵππων ἀμαρυγὰ.

925

σὺ δὲ πάτερ, κτίστορ Αἴτνας,

κατέκτας Ἥρης πρὸς βομοῖσιν. Aelian, V. H. iii. 43. Aristophanes, quoting Homer, uses the epic form Μουσάων. ὄτρηρος, *diligent, active, zealous*, is a frequent epithet of a θεράπων. Iliad i. 321 ; Od. i. 109, iv. 23, 38, 217. But the combination Μουσάων θεράπων ὄτρηρος is not found in Homer.

915. ὄτρηρόν] Παίζει παρὰ τὸ ὄτρηροί, ὅτι τετρημένον (pierced with holes) ἦν αὐτοῦ καὶ τὸ ἱμάτιον.—Scholiast. On ληδάριον see supra 715.

918. κύκλια] Of these dithyrambic odes, sung by a chorus of fifty men or fifty boys, some specimens will be given us later in the play by the κυκλιοδιδάσκαλος Cinesias, 1372-1400. The παρθένεια were odes sung by a chorus of virgins. We still have some fragments of this

class by Pindar, Aleman, and others. Simonides excelled in both classes ; but it is obvious that the odes κατὰ τὰ Σιμωνίδου mentioned here were neither ordinary κύκλια nor ordinary παρθένεια. They were either odes of these kinds composed in some special form introduced by Simonides, or else some different sort of composition altogether, such as hymns, or dancing songs (ὑπορχήματα), for which he was equally famous. The plural Νεφελοκοκκυγίας is used by the Poet, the Oracle-monger (963), and the Commissioner (1023), possibly because they have just left τὰς Ἀθήνας, and are keeping to the familiar form ; though it *may* also indicate, especially in the case of the Commissioner, a sort of contemptuous indifference.

PEI. What ! you a slave and wear your hair so long ?

POET. No, but all we who teach sweet choral lays
Are eager meagre servants of the Muses,
As Homer says.

PEI. That's why your cloke so meagre seems, no doubt.
But, poet, what ill wind has blown you hither ?

POET. Oh I've been making, making lovely songs,
Simonideans, virgin songs, and sweet
Dithyrambic songs, on your Cloudecuckooburies.

PEI. When did you first begin these lovely songs ?

POET. Long, long ago, O yes ! Long, long ago !

PEI. Why is not this the City's Tenth-day feast ?
I've just this instant given the child its name.

POET. But fleet, as the merry many-twinkling horses' feet,
The airy fairy Rumour of the Muses.
Aetna's Founder, father mine,

922. δεκάτην] The Tenth- or Name-day of a child, see the note on 493 supra.

924. Μουσάων φάτις] *But there came a swift whisper of the Muses.* The φάτις of the Muses resembles the φήμη, or Divine Rumour, mentioned in the note on 720. The victory of Plataea was realized at Mycale almost at the very moment of its occurrence : the name of Cloudecuckoobury was, by the divine agency of the Muses, made known to the Poet long before it was invented.

926. σὺ δὲ πάτερ] He now discloses the real object of his visit by begging for a little donation, introducing his request with a quotation from Pindar. We are told by the Scholiast here, and also by the Scholiast on Pindar,

Pyth. ii. 127 and Nem. vii. 1, that Pindar in one of his choral dancing-songs, had said, addressing Hiero, σύνες ὁ τοι λέγω, ζαθέων ἱερῶν ὁμώνυμε (or ἐπώνυμε) πάτερ, κρίστορ Αἴτνας. Our poet cites the first four words infra 945, and the remainder here. The appellation κρίστορ Αἴτνας is a piece of delicate flattery on the part of Pindar, for Hiero, anxious to obtain the fame and honours of a Founder, re-colonized Catana, and changing its name to Aetna, proclaimed himself its Founder (Scholiast at the beginning of the first Nemean). And when he won the chariot race in the Pythian games of B. C. 474, he caused the prize to be awarded to him not as Ἰέρωνι Συρακοσίῳ, but as Ἰέρωνι Αἰτναίῳ. See the first Pythian,

ζαθέων ἱερῶν ὁμώνυμε,
 δὸς ἐμὶν ὃ τι περ
 τεᾷ κεφαλᾷ θέλῃς
 πρόφρων δόμεν ἐμὶν τεῶν.

930

ΠΕΙ. τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,
 εἰ μή τι τούτῳ δόντες ἀποφευξόμεθα.
 οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,
 ἀπόδουθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.
 ἔχε τὴν σπολάδα· πάντως δέ μοι ριγῶν δοκεῖς.

935

ΠΟ. τόδε μὲν οὐκ ἀέκουσα φίλα
 Μοῦσα τόδε δῶρον δέχεται·
 τὸ δὲ τεᾷ φρενὶ μάθε
 Πινδάρειον ἔπος—

ΠΕΙ. ἄνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται.

940

ΠΟ. νομάδεσσι γὰρ ἐν Σκύθαις

where also Pindar calls him κλεινὸς οἰκιστὴρ Αἴτνας. He is ζαθέων ἱερῶν ὁμώνυμος because his name is Ἰέρων. And as to πάτερ, he is described in the third Pythian as ξεινοῖς θανυμαστὸς πατήρ.

929. τεᾷ κεφαλᾷ] Παίζει πρὸς τὸ Πινδαρικόν. τῇ γὰρ κεφαλῇ ἐπινεύουσιν οἱ βασιλεῖς.—Scholiast.

930. ἐμὶν τεῶν] I have substituted Kock's τεῶν for the MS. τεῖν, though in my opinion τεῖν should be struck out altogether. I imagine that it was jotted down, as a similar form, beside ἐμὶν, perhaps from Homer's τεῖν δ' ἐθέλω τόδ' ὁπάσσαι. The Scholiast's remark, χλευάζει τῶν διθυραμβοποιῶν τὸν συνεχῇ ἐν τοῖς τοιοῦτοις δωρισμὸν, καὶ μάλιστα τὸν Πίνδαρον συνεχῶς λέγοντα ἐν ταῖς αἰτήσεσι τὸ ἐμὶν, refers merely to the double ἐμὶν (δὸς ἐμὶν ὃ τι θέλῃς

δόμεν ἐμὶν), and takes no notice of τεῖν. However τεῶν makes good sense, and is a less violent remedy.

933. οὗτος] The Scholiast, two lines below, says that Peisthetaerus is there speaking μετὰ τὸ ἀποδύσασθαι τὸν ἱερέα. And I think that this is right, and that the Priest *is* the person despoiled of his σπολὰς and χιτῶν. For the σπολὰς, though mostly worn by soldiers, was not exclusively so. It was a leather jerkin, fastened at both shoulders, and was probably worn by the Priest as a sacrificial vestment. The Scholiast here cites a passage from the Αἴας Λοκρὸς of Sophocles, καταστίκτου κυνὸς Σπολὰς Δίβυσσα' παρδαληφόρον δέρος, and explains it of a leopard-skin affixed to the house of Antenor, as a sign, Strabo tells us (xiii. 1. 53, p. 608), that his house was

Whose name is the same as the holy altar flame,
Give to me what thy bounty chooses
To give me willingly of thine.

PEI. He'll cause us trouble now, unless we give him
Something, and so get off. Hallo, you priest,
Why, you've a jerkin and a tunic too;
Strip, give the jerkin to this clever poet.
Take it; upon my word you *do* seem cold.

POET. This little kindly gift the Muse
Accepts with willing condescension;
But let me to an apt remark
Of Pindar call my lord's attention.

PEI. The fellow does not seem inclined to leave us.

POET. Out among the Scythians yonder

to be spared, in the sack and destruction of Troy. The Scholiast also cites Callistratus as calling it an *ἐφαιπτον δερμάτινον*, and Euphronius a *χιτῶνα δερμάτινον*, but that it could not properly be styled a *χιτῶν* is plain from the passage before us. Hesychius and Photius, s. v., and Pollux (vii. chap. 15 and x. segm. 142) all describe it as a military vestment worn over, or instead of, a *θώραξ*. And Xenophon (Anab. iii. 3. 20 and iv. 1. 18) appears to do the same, though the MSS. there spell it *στολὰς*.

935. *ρίγων*] Some have thought that Aristophanes is referring to the well-known line of Hipponax, *δὸς χλαῖναν Ἰππώνακτι, κάρτα γὰρ ρίγω*. See Gaisford's footnote on Hephaestion v. 1.

941. *νομάδεσσι γὰρ κ.τ.λ.*] This speech is almost entirely borrowed from Pindar. Hiero had given to some person a team of mules, and Pindar is

beseeking him to complete the gift by adding a chariot also. The Scholiast says *Καὶ ταῦτα παρὰ τὰ ἐκ Πινδάρου. ἔχει δὲ οὕτως*

*Νομάδεσσι γὰρ ἐν Σκύθαις
ἀλάται Στράτων,
δὲ ἀμαξοφόρητον οἶκον οὐ πέπαται.
ἀκλεῆς δ' ἔβα.*

λαβὼν δὲ ἡμόνους παρὰ Ἰέρωνος ἥτει αὐτὸν καὶ ἀρμάτιον. δῆλον δὲ ὅτι χιτῶνα αἰτεῖ πρὸς τῇ σπολάδι. "Ita enim" says Schneider, in his excellent commentary on the Pindaric Fragments, "Scholiastae verba restituit Berglerus, Germanici nominis decus, cum antea legebatur *ἔβα τῶνδε λαβὼν ἡμόνους παρ' Ἰέρωνος καὶ ἥτει αὐτὸν καὶ Ἀρμάδιον.*" But to whom were the mules given, and for whom was Pindar begging the chariot? The Scholiast implies that it was Pindar himself, and so Schneider,

ἀλᾶται Στράτων,
 ὃς ὑφαντοδόνητον ἔσθος οὐ πέπαται·
 ἀκλεῆς δ' ἔβα σπολὰς ἄνευ χιτῶνος.
 ξύνες ὃ τοι λέγω.

945

ΠΕΙ. ξυνίημι' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.
 ἀπδουθι· δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν.
 ἄπελθε τουτονὶ λαβών. ΠΟ. ἀπέρχομαι,
 κὰς τὴν πόλιν γ' ἐλθὼν ποιήσω δὴ ταδί·
 κληῖσον ᾧ χρυσόθρονε
 τὰν τρομερὰν κρυερὰν·
 νιφόβολα πεδία
 πολύσπορά τ' ἤλυθον.
 ἀλαλαί.

950

ΠΕΙ. νῆ τὸν Δί' ἀλλ' ἤδη πέφευγας ταυταγὶ
 τὰ κρυερὰ, τονδὶ τὸν χιτωνίσκον λαβών.
 τουτὶ μὰ Δί' ἐγὼ τὸ κακὸν οὐδέ ποτ' ἤλπισα,
 οὐτῷ ταχέως τοῦτον πεπύσθαι τὴν πόλιν.
 αὐθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.
 εὐφημία' στω.

955

ubi supra, thinks. But later writers, while admitting that Pindar was in the habit of receiving gifts from princes, consider this "asking for more" to be unworthy of the bard; and Böckh suggests (1) that Hiero gave the mules to his charioteer, and (2) that Straton was the charioteer's name. The first suggestion is a very unlikely one, and the second is obviously wrong. It would be absurd to picture Hiero's favoured charioteer as wandering about amongst the Scythians; and whoever the person in question may be, whether Pindar himself, or Hiero's charioteer, or another, we may be sure that the poet is follow-

ing his usual practice, and is telling a legendary story about a mythical Straton with which to point an enigmatic request for the chariot. It would certainly make the Aristophanic adaptation more pungent, if Pindar was begging the additional present on his own account. Our poet takes the lines exactly as Pindar wrote them, except that for ἀμαξοφόρητον οἶκον he substitutes two other words, corresponding syllable for syllable, ὑφαντοδόνητον ἔσθος. The Scythians were, to the ancients, the regular example of the ἀμάξοικοι, the caravan life of the Nomad. See, for example, Aesch. P. V. 728; Hdt. iv. 46;

See poor Straton wander, wander,
 Poor poor Straton, not possessed of a whirly-woven vest.
 All inglorious comes, I trow, leather jerkin, if below
 No soft tunic it can show.
 Conceive my drift, I pray.

PEI. Aye, I conceive you want the tunic too.
 Off with it, you. Needs must assist a Poet.
 There, take it, and depart. POET. Yes, I'll depart,
 And make to the city pretty songs like this ;
 O Thou of the golden throne,
 Sing Her, the quivering, shivering ;
 I came to the plains many-sown,
 I came to the snowy, the blowy.

Alalae !

PEI. Well, well, but now you surely have escaped
 From all those shiverings, with that nice warm vest.
 This is, by Zeus, a plague I never dreamed of
 That he should find our city out so soon.
 Boy, take the laver and walk round once more.
 Now hush !

Horace, Odes iii. 24. 10. St. Chrysostom (Hom. 69 in Matth. p. 683 D) says
 * Ἀκουσον οἶος τῶν ἀμαξοβίων Σκυθῶν ὁ βίος.
 οὕτω τοὺς Χριστιανοὺς ζῆν ἔδει.

945. ξύνες ὃ τοι λέγω] I have no doubt
 that Aristophanes is quoting these
 words in their proper place, and that
 the address to Hiero cited in the note to
 926 supra succeeded, and did not, as the
 Commentators on Pindar suppose, pre-
 cede, the little parable about Straton.
 Pindar is, in fact, trying to impress
 upon Hiero the application of the
 parable. Compare the use of these
 same words by Plato, Phaedrus chap.

xii. (236 D); Meno chap. ix. (76 D).
 Schneider quotes from Greg. Naz.
 Epist. II. (vol. i. p. 678) σύνες ὃ τι
 λέγω, φησὶ Πίνδαρος. The priest sur-
 renders his tunic and leaves the stage.

950. χρυσόθρονε] Whom is he ad-
 dressing? Beck thinks Apollo;
 others, the Muse; see 905 supra. Very
 possibly he was not himself quite
 certain.

953. ἀλαλαί] This is a little jubilant
 cry, at his unexpected good fortune in
 carrying off a jerkin and tunic. Those
 who follow him get nothing but
 stripes.

- XP. μὴ κατάρξῃ τοῦ τράγου.
 ΠΕΙ. σὺ δ' εἴ τίς; XP. ὅστις; χρησμολόγος. ΠΕΙ. οἴμωζέ νυν. 960
 XP. ὦ δαιμόνιε τὰ θεῖα μὴ φαύλως φέρε·
 ὥς ἔστι Βάκιδος χρησμὸς ἀντικρυς λέγων
 ἐς τὰς Νεφελοκοκκυγίας. ΠΕΙ. κάπειτα πῶς
 ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
 τήνδ' οἰκίσαι; XP. τὸ θεῖον ἐνεπόδιζέ με. 965
 ΠΕΙ. ἀλλ' οὐδὲν οἶόν ἐστ' ἀκοῦσαι τῶν ἐπῶν.
 XP. ἀλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορώναι
 ἐν ταύτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,—
 ΠΕΙ. τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων;
 XP. ἤνιξάθ' ὁ Βάκισ τοῦτο πρὸς τὸν ἀέρα. 970
 πρῶτον Πανδώρα θῆσθαι λευκότριχα κριόν·

959. μὴ κατάρξῃ τοῦ τράγου] Peisthetaerus is a second time about to commence the sacrifice, when he is a second time interrupted. The present intruder is an itinerant *χρησμολόγος*, soothsayer or oracle-monger, the exact counterpart of Hierocles in the Peace. A *χρησμολόγος* of this sort was not a foreteller of future events; he was a collector and expounder of old oracles, genuine or fictitious. See the note on Peace 1046. Both here and in the Peace the oracles brought are those of the ancient prophet Bakis, which seem to have been in vogue at this time; owing, probably, to the testimony borne to their merits in the recently published History of Herodotus. See the note on Peace 1070. It need hardly be said that the oracle-monger, as well as the poet, is of the mendicant order. He abruptly forbids Peisthetaerus to begin

upon the goat, that is to begin the sacrifice, the severance of the hair on the victim's forehead being the regular commencement of the sacrificial ceremony.

966. οὐδὲν οἶον] *There is nothing like hearing what the oracle says.* He uses the word *ἐπῶν* because oracles were regularly delivered in heroic hexameters. The expression *οὐδὲν οἶον* in this sense is very common, cf. *Lysistrata* 135. Brunck refers to Demosthenes against Meidias, 59 (p. 529) *οὐδὲν γὰρ οἶον ἀκοῦεν αὐτοῦ τοῦ νόμου.*

967. λύκοι] We may take the crows to be the Birds; and the wolves, their hereditary adversaries, the Men; see *supra* 369.

968. τὸ μεταξὺ Κ. καὶ Σ.] The meaning of this expression is explained two lines below by the speaker himself. The Birds, under the guidance of

ORACLE-MONGER. Forbear! touch not the goat awhile.

PEI. Eh? Who are you? OR. A soothsayer. PEI. You be hanged!

OR. O think not lightly, friend, of things divine;

Know I've an oracle of Bakis, bearing

On your Cloudecuckooburies. PEI. Eh? then why

Did you not soothsay that before I founded

My city here? OR. The Power within forbade me.

PEI. Well, well, there's nought like hearing what it says.

OR. Nay but if once grey crows and wolves shall be banding together,

Out in the midway space, twixt Corinth and Sicyon, dwelling,—

PEI. But what in the world have I to do with Corinth?

OR. Bakis is riddling: Bakis means the Air.

First to Pandora offer a white-fleeced ram for a victim.

Peisthetaerus, are taking for their City τὸν ἀέρα καὶ πᾶν τοῦτ' ὃ μεταξὺ. See supra 551. Oracles are bound to be dark and enigmatic, and Bakis therefore, speaking of this *mid-space* between earth and sky, avails himself of a well-known oracular phrase, and calls it the *mid-space* between Corinth and Sicyon. The oracle to which the Scholiast refers is more fully given by Athenaeus v. 60. Persons, it is there said, who ask impertinent questions of the God (such as Chaerephon's *Is there a man wiser than Socrates?*) frequently get a rap on their knuckles for their pains, ἐπιρραπίζει αὐτοὺς ὁ Θεός. Thus when some one (whether Aesop or another) asked Πῶς ἂν πλουτήσῃμι Διὸς καὶ Δητοῦς νιέ; the God in mockery answered εἰ τὸ μέσον κτήσαιο Κορίνθου καὶ Σικυῶνος. Hence arose a proverb, quoted by Eustathius on Iliad ii. 572, εἶη μοι τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος, one of the proverbs illus-

trated by Erasmus in his *Adagia*. This seems to me to exhaust the meaning of the line; but Bergler, who comments on the foregoing passages, thinks that there is a further allusion to an Orneae, not the town in Argolis mentioned above in line 399, but another Orneae described by Eustathius on Iliad ii. 571 as lying μεταξὺ Κορίνθου καὶ Σικυῶνος. But this seems to be an error of Eustathius; and even were it correct, the soothsayer's own explanation appears to exclude any allusion of this kind.

971. Πανδώρα] He is thought to select this name in reference to the many gifts he hopes to receive, as the first expounder (προφήτης) of the oracles of Bakis. From his begging a cloke and sandals, we may assume that his garments, like the Poet's, were in a very dilapidated condition. The σπλάγχνα were naturally the bait which lured these mendicants to the sacrificial feast,

- ὅς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρότιστα προφήτης,
τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα—
- ΠΕΙ. ἔνεστι καὶ τὰ πέδιλα; ΧΡ. λαβὲ τὸ βιβλίον.
καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐπιπλήσαι. 975
- ΠΕΙ. καὶ σπλάγχνα διδόν' ἔνεστι; ΧΡ. λαβὲ τὸ βιβλίον.
κἂν μὲν θέσπιε κοῦρε ποιῆς ταῦθ' ὥς ἐπιτέλλω,
αἰετὸς ἐν νεφέλῃσι γενήσεται· αἱ δέ κε μὴ δῶς,
οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετὸς οὐ δρυκολάπτῃς.
- ΠΕΙ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα; ΧΡ. λαβὲ τὸ βιβλίον. 980
- ΠΕΙ. οὐδὲν ἄρ' ὁμοίως ἐσθ' ὁ χρησμὸς τουτσί,
ὃν ἐγὼ παρὰ τὰπόλλωνος ἐξεγραψάμην·
αὐτὰρ ἐπὴν ἄκκλητος ἴων ἄνθρωπος ἀλαξῶν
λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,
δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξὺ— 985
- ΧΡ. οὐδὲν λέγειν οἶμαί σε. ΠΕΙ. λαβὲ τὸ βιβλίον.
καὶ φείδου μηδὲν μηδ' αἰετοῦ ἐν νεφέλῃσιν,
μήτ' ἦν Δάμπων ἦ μήτ' ἦν ὁ μέγας Διοπίθης.
- ΧΡ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα; ΠΕΙ. λαβὲ τὸ βιβλίον.
οὐκ εἰ θύραξ; ἐς κόρακας. ΧΡ. οἶμοι δέιλαιος. 990
- ΠΕΙ. οὐκ οὐν ἐτέρωσε χρησμολογήσεις ἐκτρέχων;
ΜΕ. ἤκω παρ' ὑμᾶς— ΠΕΙ. ἕτερον αὖ τουτὶ κακόν.

see Peace 1105. And as to the φιάλην, cf. Peace 1094.

974. λαβὲ τὸ βιβλίον] λαβέ, φησὶ, καὶ σκόπησον.—Scholiast. λαβὲ τὸ βιβλίον καὶ λέγε says Eucleides at the end of the first chapter of the Theaetetus. Brunck has already cited from Plautus, Bacch. iv. 9. 100

CH. Estne istuc istic scriptum? NI. Hem specta, tum scies.

978. αἰετὸς ἐν νεφέλῃσι] The first four words of this line are taken from

the oracle which is said in Knights 1013 to have been the favourite oracle of the Athenian Demus, Πολλὰ ἰδὼν, the Demus was told, καὶ πολλὰ παθὼν, καὶ πολλὰ μογήσας, | Αἰετὸς ἐν νεφέλῃσι γενήσεται ἥματα πάντα.

985. τὸ μεταξὺ] He seems to be retorting on the soothsayer the τὸ μεταξὺ of 968 supra.

988. Δάμπων] See the note on 521 supra, and on Peace 1084. He seems to have been a soothsayer of far higher rank than Diopeithes, whose sanity was

Next, who first shall arrive my verses prophetic expounding,
Give him a brand-new cloke and a pair of excellent sandals.

PEI. Are sandals in it? OR. Take the book and see.

Give him moreover a cup, and fill his hands with the inwards.

PEI. Are inwards in it? OR. Take the book and see.

Mouth, divinely inspired, if thou dost as I bid, thou shalt surely
Soar in the clouds as an Eagle; refuse, and thou ne'er shalt become an
Eagle, or even a dove, or a wood-pecker tapping the oak-tree.

PEI. Is all that in it? OR. Take the book and see.

PEI. O how unlike your oracle to mine,

Which from Apollo's words I copied out;

But if a cheat, an impostor, presume to appear uninbited,
Troubling the sacred rites, and lusting to taste of the inwards,
Hit him betwixt the ribs with all your force and your fury.

OR. You're jesting surely. PEI. Take the book and see.

See that ye spare not the rogue, though he soar in the clouds as an Eagle,
Pea, be he Lampon himself or even the great Diopetithes.

OR. Is all that in it? PEI. Take the book and see.

Get out! be off, confound you! (*Striking him.*) OR. O! O! O!

PEI. There, run away and soothsay somewhere else.

METON. I come amongst you— PEI. Some new misery this!

not above suspicion. See the note on Wasps 380. The Scholiast here says, ὁ δὲ Διοπεΐθης νῦν μὲν ὡς χρησμολόγος, ἐτέρῳθι δὲ (Knights 1085) ὡς κυλλὸς καὶ δωροδόκος. Σύμμαχος δὲ καὶ μανιώδη φησὶν, ὡς Τηλεκλείδης ἐν Ἀμφικτύοσι δῆλον ποιεῖ. παράκειται δὲ καὶ τὰ Φρυγίου ἔμπροσθεν ἐν Κρόνῳ “Ἄνῃρ χορεύει, καὶ τὰ τοῦ θεοῦ καλά. | βούλει Διοπεΐθῃ μεταδράμω καὶ τύμπανα;” καὶ Ἀμειψίας ἐν Κρόνῳ “ὥστε ποιοῦντες χρησμοὺς αὐτοὶ | διδάσας ᾄδειν | Διοπεΐθει τῷ παραμανομένῳ.”

990. οὐκ εἰ θύραζ] As he says this,

he strikes him and drives him out.

992. ἤκω παρ' ὑμᾶς] There was a slight pause between the visits of the Poet and the Oracle-monger, but henceforward there is no pause; as one goes out, another comes in. The present visitor is a sage of portentous gravity, with the solemnity of a Tragic actor; whence Peisthetaerus addresses him with τίς ὁ κόθορνος τῆς ὁδοῦ; *what is the tragic style, the pompous purpose, of your journey?* He is bringing with him the instruments of a land-surveyor, which one might

τί δ' αὖ σὺ δράσων; τίς δ' ἰδέα βουλευμάτων;
τίς ἢ πῖνοια, τίς ὁ κόθορνος τῆς ὁδοῦ;

ME. γεωμετρήσαι βούλομαι τὸν ἀέρα

995

ὑμῖν διελεῖν τε κατὰ γύας. ΠΕΙ. πρὸς τῶν θεῶν
σὺ δ' εἰ τίς ἀνδρῶν; ME. ὅστις εἴμ' ἐγώ; Μέτων,
δὺν οἶδεν Ἑλλὰς χά Κολωνός. ΠΕΙ. εἰπέ μοι,
ταυτί δέ σοι τί ἔστι; ME. κανόνες ἀέρος.
αὐτίκα γὰρ ἀήρ ἐστι τὴν ιδέαν ὅλος

1000

have thought rather out of place in an aerial city; but such is not the opinion of the sage. He is quite prepared to "land-survey the air," γεωμετρήσαι τὸν ἀέρα. He turns out to be the celebrated astronomer Meton, and the references which he makes to the κύκλος are doubtless intended to recall the 19 years Calendar, ἐννεακαίδεκαετηρίς, which went by the name of the Metonic cycle. He was the first to discover, or at all events to utilize, the important astronomical fact that at the expiration of any period of 6940 days the Sun and Moon will be found in the same relative positions which they occupied at its commencement. This period of 6940 days, sometimes called ὁ μέγας ἐνιαυτός (Aelian, V. H. x. 7) or Μέτωνος ἐνιαυτός (Diod. Sic. xii. 36), corresponds very nearly to 19 solar years, and to 235 lunar months. To bring these years and months into harmony, Meton gave to 12 of the 19 years 12 lunar months each (so accounting for 144 months), and to the remaining 7 years 13 lunar months each (so accounting for the remaining 91 months). Having thus adjusted the years and months, he could of course,

by noting the days on which full and new moons, eclipses and the like occurred in one period or cycle of 19 years, foretell the days on which they would occur in the next, or any other, cycle of 19 years; and had the synchronism of days, months, and years comprised in the cycle been absolutely exact, the calendar would have gone on without error to the end of time. But in fact the 3 figures, 6940 days, 235 months, and 19 years, do not exactly correspond, and accordingly various correctives had subsequently to be introduced. In modern days we have abandoned all attempt to calculate time by lunar months; yet still the numbers of the xix years of Meton's calendar appear, under the name of The Golden Numbers, in the Tables prefixed to our Book of Common Prayer. By far the most lucid and correct account of the system introduced by Meton, and the subsequent variations, is given by Dean Prideaux in his connexion of the Old and New Testament under the years B.C. 432 and 162. Shortly before the exhibition of this play Meton (according to Plutarch, Alcibiades chap. 17, Nicias chap. 13) had signalized

Come to do what? What's your scheme's form and outline?

What's your design? What buskin's on your foot?

MET. I come to land-survey this Air of yours,

And mete it out by acres. PEI. Heaven and Earth!

Whoever are you? MET. (*Scandalized.*) Whoever am I! I'm METON,

Known throughout Hellas and Colonus. PEI. Aye,

And what are *these*? MET. They're rods for Air-surveying.

I'll just explain. The Air's, in outline, like

himself by his objection to the Sicilian expedition. He had even, some say, in a fit of feigned madness burnt his house to the ground, and on the score of that misfortune kept back his son from sailing with the fleet.

998. Κολωνός] Meton's fame was general throughout Hellas; but it was at this moment specially connected with Colonus, an eminence in the most crowded part of the Athenian Agora, on which he had recently erected a horologe, worked by water

conducted from a neighbouring spring. The Metonic cycle had been published in the archonship of Apseudes B.C. 433, 432, about eighteen years before the date of this play; but that the Metonic horologe had only just been set up, we may safely infer from the fact that allusion to it is made not only by Aristophanes in the Birds, but also by Phrynichus in the "Solitary" (Μονότροπος), which competed with the Birds. The lines of Phrynichus are preserved by the Scholiast here.

(A) τίς δ' ἔστιν ὁ μετὰ ταῦτα φροντίζων; (B) Μέτων
ὁ Λευκοκοιεύς. (A) οἷδ' ὁ τὰς κρήνας ἄγων.

Possibly in the first line for μετὰ ταῦτα we should read μέγα τοῦτο. The Κολωνός in question, being in the Agora, was called Ἀγοραίος to distinguish it from the deme and village of that name (Κολωνός Ἰππείος) situate a little over a mile (Thuc. viii. 67) to the north-west of Athens, the legendary scene of the death of Oedipus. δύο γὰρ ὄντων τῶν Κολωνῶν, ὁ μὲν Ἰππείος ἐκαλεῖτο, οὗ μέμνηται Σοφοκλῆς, ὡς Οἰδίποδος

εἰς αὐτὸν καταφυγόντος· ὁ δ' ἦν ἐν ἀγορᾷ παρὰ τὸ Εὐρυσάκειον, οὗ συνήεσαν οἱ μισθαροῦντες, Pollux vii. segm. 132. And to the same effect the Author of the Third Argument in Elmsley's Oed. Col., Harpocration, s.v. Κολωνίτας, the Etymol. Magn., s.v. Κολωνός, and Suidas, s.v. Κολωνέτας. Harpocration and the Author of the Argument cite two lines from the Περάλη of Pherecrates,

(A) οὗτος, πόθεν ἦλθες; (B) εἰς Κολωνὸν ψόχουμην,
οὐ τὸν Ἀγοραῖον, ἀλλὰ τὸν τῶν Ἰππέων.

See Colonel Leake's Topography of Athens, i. 219 and 255.

κατὰ πνιγέα μάλιστα. προσθεῖς οὖν ἐγὼ
τὸν κανόν' ἄνωθεν τουτονὶ τὸν καμπύλον,
ἐνθεῖς διαβήτην—μανθάνεις; ΠΕΙ. οὐ μανθάνω.

ΜΕ. ὀρθῶ μετρήσω κανόνι προστιθεῖς, ἵνα
ὁ κύκλος γένηταί σοι τετράγωνος, κὰν μέσφ
ἀγορὰ, φέρουσαι δ' ὦσιν εἰς αὐτὴν ὁδοὶ
ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος,
αὐτοῦ κυκλοτεροῦς ὄντος, ὀρθαὶ πανταχῇ
ἀκτῖνες ἀπολάμπωσιν. ΠΕΙ. ἄνθρωπος Θαλῆς.
Μέτων— ΜΕ. τί ἔστιν; ΠΕΙ. οἶσθ' ὅτι φιλῶ σ' ἐγὼ, 1010
κάμοι πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.

ΜΕ. τί δ' ἐστὶ δεινόν; ΠΕΙ. ὥσπερ ἐν Λακεδαίμονι
ξενηλατοῦνται καὶ κεκίνηνταί τινες·
πληγαὶ συχναὶ κατ' ἄστυ. ΜΕ. μὲν στασιάζετε;
ΠΕΙ. μὰ τὸν Δ' οὐ δῆτ'. ΜΕ. ἀλλὰ πῶς; ΠΕΙ. ὁμοθυμαδὸν 1015
σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ.

ΜΕ. ὑπάγοιμί τᾶρ' ἄν. ΠΕΙ. νῆ Δ' ὥς οὐκ οἶδ' ἄρ' εἰ
φθαίης ἄν· ἐπείκεινται γὰρ ἐγγὺς αὐταί.

ΜΕ. οἴμοι κακοδαίμων. ΠΕΙ. οὐκ ἔλεγον ἐγὼ πάλαι;
οὐκ ἀναμετρήσεις σαυτὸν ἀπὼν ἀλλαχῇ; 1020
ΕΠ. ποῦ πρόξενος; ΠΕΙ. τίς ὁ Σαρδανάπαλλος οὐτοσί;

1002. τὸν καμπύλον] The great astronomer and mathematician is here introduced as a solemn quack, talking unintelligible nonsense, *purposely* unintelligible, ἐπίτηδες ἀδιανόητα, as Symmachus says in the scholium. He claims to have solved the problem of squaring the circle; whilst in πνιγεὺς and διαβήτης there appears to be some reminiscence of Clouds 96, 178. However the diagram which he explains to Peisthetaerus seems to be to the following effect. He has with him several

κανόνες, of which one at least is flexible. Drawing a circle with a pair of compasses he lays the flexible κανὼν over the circumference, then with the straight rods he makes *radii* extending from the centre to, and prolonged beyond, the circumference. These are the streets which run from the marketplace to, and through, the city gates. Perhaps I may quote from a work of fiction (Bret Harte's "Clarence," commencement of Part III) a few lines which seem to illustrate Meton's plan.

One vast extinguisher ; so then, observe,
 Applying here my flexible rod, and fixing
 My compass there,—you understand ? PEI. I don't.

MET. With the straight rod I measure out, that so
 The circle may be squared ; and in the centre
 A market-place ; and streets be leading to it
 Straight to the very centre ; just as from
 A star, though circular, straight rays flash out
 In all directions. PEI. Why, the man's a Thales !
 Meton ! MET. Yes, what ? PEI. You know I love you, Meton,
 Take my advice, and slip away unnoticed.

MET. Why, what's the matter ? PEI. As in Lacedaemon
 There's stranger-hunting ; and a great disturbance ;
 And blows in plenty. MET. What, a Revolution ?

PEI. No, no, not that. MET. What then ? PEI. They've all resolved
 With one consent to wallop every quack.

MET. I'd best be going. PEI. Faith, I'm not quite certain
 If you're in time ; see, see the blows are coming ! (*Striking him.*)

MET. O, murder ! help ! PEI. I told you how 'twould be.
 Come, measure off your steps some other way.

COMMISSIONER. Ho ! consuls, ho ! PEI. Sardanapalus, surely !

"It was sunset of a hot day at Washington. Even at that hour the broad avenues which diverged from the Capitol *like the rays of another sun*, were fierce and glittering." The words *ἄνθρωπος θαλῆς* with which Peisthetaerus greets the explanation are of course ironical, cf. Clouds 180.

1013. *ξενηλατοῦνται*] As to the *ξενηλασία*, the expulsion of strangers from Sparta by the mere act of the executive, without any legal proceedings, see the note on Peace 623. In all probability

this power was seldom exercised in quiet times, but the mere fact of its existence rendered the position of strangers in Sparta extremely precarious at all times.

1021. ΕΠΙΣΚΟΠΟΣ] In marked contrast to his three predecessors, the Fourth Visitor is a smart and gorgeous official, one of the Commissioners, *ἐπισκόπων*, who were despatched from Athens to superintend, organize, and report upon, the affairs of a colony or new acquisition. For the Scholiast is

- ΕΠ. ἐπίσκοπος ἦκω δεῦρο τῷ κυάμφ λαχὼν
 ἐς τὰς Νεφελοκοκκυγίας. ΠΕΙ. ἐπίσκοπος ;
 ἔπεμψε δὲ τίς σε δεῦρο ; ΕΠ. φαῦλον βιβλίον
 Τελέου τι. ΠΕΙ. βούλει δῆτα τὸν μισθὸν λαβὼν 1025
 μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι ; ΕΠ. νῆ τοὺς θεοὺς.
 ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.
 ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη.
 ΠΕΙ. ἀπιθι λαβὼν· ἔστιν δ' ὁ μισθὸς οὗτοςί.
 ΕΠ. τουτὶ τί ἦν ; ΠΕΙ. ἐκκλησία περὶ Φαρνάκου. 1030
 ΕΠ. μαρτύρομαι τυπτόμενος ὧν ἐπίσκοπος.
 ΠΕΙ. οὐκ ἀποσοβήσεις ; οὐκ ἀπόλσεις τὼ κάδῳ ;
 οὐ δεινά ; καὶ πέμπουσιν ἤδη 'πισκόπους
 ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῖς θεοῖς ;
 ΨΗ. ἐὰν δ' ὁ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον ἀδικῇ— 1035

quite mistaken in supposing that no such office really existed. οἱ παρ' Ἀθηναίων εἰς τὰς ἱππικούς πόλεις ἐπισκέψασθαι τὰ παρ' ἐκάστοις πεμπόμενοι, says Harpocration (s. v. ἐπίσκοπος) ἐπίσκοποι καὶ φύλακες ἐκαλοῦντο, οἷς οἱ Δάκωνες ἀρμοστάς ἔλεγον. And he quotes Theophrastus to the same effect. And indeed the name has been frequently found in inscriptions. The lofty tone and rich apparel of the present Commissioner elicit from Peisthetaerus the exclamation *What Sardanapalus have we here?* referring to that famous Assyrian monarch whose name must have already become a by-word for luxury and extravagance. He enters calling for the πρόξενοι, as if in surprise at their failure to welcome the arrival of so important a personage. The πρόξενοι were persons like our Consuls or Agents General, whose business it was to look

after the interests, in the city of their own residence, of any citizens of the state whose πρόξενοι they were.

1022. κυάμφ λαχὼν] This method of describing an official elected by lot is employed, not merely by the Comic Poet, but by the gravest historians and other prose writers, and occurs even in Athenian laws. It is said (Plutarch, Pericles chap. 27) that Pericles, whilst prosecuting the siege of Samos, divided his army into eight sections ; then he placed eight beans, one of which was white, in a box, and the section which drew the white bean was permitted to rest for the day, whilst the other seven continued the fighting. Doubtless on the following day only seven beans were used and the last-mentioned seven sections alone competed : and so on, till each of the eight sections had enjoyed its day of rest.

- COM. Lo, I to your Cloudecuckooburies come,
 By lot Commissioner. PEI. Commissioner?
 Who sent you hither? COM. Lo, a paltry scroll
 Of Teleas. PEI. Come now, will you take your pay
 And get you gone in peace? COM. By Heaven I will.
 I ought to be at home on public business,
 Some little jobs I've had with Pharnaces.
- PEI. Then take your pay, and go: your pay's just—this. (*Striking him.*)
- COM. What's that? PEI. A motion about Pharnaces.
- COM. Witness! he's striking a Commissioner.
- PEI. Shoo! shoo! begone; you and your verdict-urns.
 The shame it is! They send Commissioners
 Before we've finished our inaugural rites.
- STATUTE-SELLER. (*Reading.*) *But if the Cloudecuckooburian wrong the Athenian—*

It is supposed that the same system was pursued when officials were elected by lot.

1024. *φαῦλον βιβλίον Τελέου*] Although the lot determined which individual should be Commissioner, it presupposed some psephism or resolution of the people declaring that a Commissioner should be sent. This resolution, in the present case, was apparently proposed by Teleas, a very fit and proper person to open communications with the birds. See the note on 167 *supra*. The speaker calls it a *φαῦλον βιβλίον* because, as Bergler observed, it sends him away, against his will, from the pleasures and the occupations of the Imperial City.

1028. *Φαρνάκη*] Pharnaces was the satrap of the North-west provinces of Asia Minor, during the earlier period of the Peloponnesian War; see Thuc.

v. 1. He was the father of the more celebrated satrap, Pharnabazus, who played so conspicuous a part in Hellenic affairs during the later years, and after the close, of the War. The Commissioner, in speaking of his transactions with the Persian satrap, is merely airing his own political importance. The words *μὴ πράγματ' ἔχειν*, two lines above, mean *to escape the burdensome duties of your office*. *πράγματ' ἔχειν* is of course the very opposite to *πράγματα παρέχειν*, with which some appear to confound it.

1029. *οὔ ποσι*] *Ῥαπίσας αὐτὸν ταῦτα λέγει*.—Scholiast.

1032. *τῷ κάθῳ*] It would seem that this exalted personage is himself carrying a couple of ballot-boxes; to the end that democratical institutions may forthwith be established in Cloudecuckoobury.

- ΠΕΙ. τουτὶ τί ἔστιν αὖ κακὸν τὸ βιβλίον ;
 ΨΗ. ψηφισματοπώλης εἰμὶ καὶ νόμους νέους
 ἦκω παρ' ὑμᾶς δεῦρο πωλήσων. ΠΕΙ. τὸ τί ;
 ΨΗ. χρῆσθαι Νεφελοκοκκυγιάς τοῖς αὐτοῖς μέτροισι καὶ 1040
 σταθμοῖσι καὶ νομίσμασι καθάπερ Ὀλοφύξιοι.
 ΠΕΙ. σὺ δέ γ' οἶσιπερ ὠτοτύξιοι χρήσει τάχα.
 ΨΗ. οὗτος τί πάσχεις ; ΠΕΙ. οὐκ ἀποίσεις τοὺς νόμους ;
 πικροὺς ἐγὼ σοι τήμερον δείξω νόμους. 1045
 ΕΠ. καλοῦμαι Πεισθέταιρον ὕβρεως ἐς τὸν Μουνυχιῶνα μῆνα.
 ΠΕΙ. ἄλληθες οὗτος ; ἔτι γὰρ ἐνταῦθ' ἦσθα σὺ ;
 ΨΗ. ἐὰν δέ τις ἐξελαύνῃ τοὺς ἄρχοντας καὶ μὴ δέχεται
 κατὰ τὴν στήλην— 1050

1038. ψηφισματοπώλης] The last of these visitors is a Statute-seller, a man who collected and sold to the public the various Resolutions from time to time passed by the Athenian Assembly. He is reading aloud one of these ψηφίσματα as he enters ; and the first words that are audible seem to imply that something had preceded relating to a transaction of some kind between a citizen of Athens and a citizen of Cloudcuckoobury.

1042. Ὀλοφύξιοι] Olyphyxus was one of the little towns on the peninsula of Acte, which, by the military canal of Xerxes, were cut off from the mainland, and became νησιώτιδες ἀντὶ ἡπειρωτίδων, Hdt. vii. 22. They seem subsequently to have formed part of the Athenian empire, but fell away to Brasidas when he entered the district ; Thuc. iv. 109. Probably they were now again subject to Athens ; but their name is here introduced, merely for the opportunity

which it gives Peisthetaerus of framing the purely fictitious name of Ὀτοτύξιοι, the *Lamenters*, from ὀτοτύζειν.

1045. πικροὺς νόμους] This does not mean that Peisthetaerus will make or exhibit any laws ; it is a common idiom, by which he adopts and retorts an obnoxious word or sentiment, turning it into a vague menace. For this purpose an Athenian would take the substantive which had roused his ire, and prefix the adjective πικρός, adding ὅψει τάχ' or something of that kind, see infra 1468. And see Thesm. 853 and the note there. An Englishman, on the other hand, would convert the substantive into a verb. "Grand jurors are ye ? We'll jure ye, i' faith," says Falstaff (1 Henry IV, ii. 2). The joke is retorted on himself in the Merry Wives of Windsor (iv. 2) where he is disguised as an old conjuring, fortune-telling woman ; and on Mrs. Page saying to him "Come, mother Prat ;

- PEI. Here's some more writing. What new misery's this?
 S.S. I am a Statute-seller, and I'm come
 Bringing new laws to sell you. PEI. Such as what?
 S.S. *Item, the Cloucduckooburians are to use the selfsame weights
 and measures, and the selfsame coinage as the Olophyxians.*
 PEI. And you the selfsame as the Oh! Oh! -tyxians. (*Striking him.*)
 S.S. Hi! what are you at? PEI. Take off those laws, you rascal.
 Laws you won't like I'll give you in a minute.
 COM. (*Reappearing.*) I summon Peisthetaerus for next Munychion on a
 charge of outrage.
 PEI. O that's it, is it? What, are you there still?
 S.S. (*Reappearing.*) *Item, if any man drive away the magistrates, and do not
 receive them according to the pillar—*

come, give me your hand," Ford exclaims "I'll *prat* her (*πικρὰν Θράτταν ὀψεται*): out of my door, you witch! (*beats him*) I'll conjure you, I'll fortune-tell you." So in a modern farce "He's a poacher too; goes fowling, growling, and cocking; but I'll growse and cock him," O'Keefe, *Highland Reel*, Act ii, Sc. 1. "'The Liberator means Trafford,' said the Chartist. 'I'll Trafford him,' said the Liberator, and he struck the table with his hammer," *Sybil* vi. 9. "But perhaps, sir," said Mrs. Pipkins to the Colonel in Mr. Blackmore's *Alice Lorraine*, "your young ladies is not quite so romantic like, as our Miss Alice." "I should hope not; I'd romantic them," replied the Colonel, vol. iii. chap. 15. The verb in the English idiom, and the substantive in the Greek, have no meaning whatever except to emphasize the indignation of the speaker.

1046. *καλοῦμαι κ.τ.λ.*] The Com-

missioner disappeared from the stage after line 1034, and the Statute-seller after line 1045, but they each make two brief reappearances. Each in turn shows himself for a moment, discharges a hostile remark at Peisthetaerus, and vanishes before he can retaliate. This occurs twice. In the present line the Commissioner threatens Peisthetaerus with an action of outrage, *ὑβρεως δίκη*, to be tried next Munychion (our April or May). See the notes on *Wasps* 1406, 1418. The Scholiast here says that actions *ὑβρεως*, and at 1478 *infra* that actions *πρὸς τοὺς ξένους*, were heard in the month of Munychion; but these statements do not seem to be trustworthy.

1049. *ἐὰν δέ τις ἐξελαύνῃ*] It is now the Statute-seller's turn, and he seems to have got hold of a law very pertinent to the present state of affairs. He says *κατὰ τὴν στήλην* "ὅτι τὰ ψηφίσματα καὶ τοὺς νόμους ἐν ταῖς στήλαις ἔγραφον."—Scholiast.

- ΠΕΙ. οἴμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι ;
 ΕΠ. ἀπολῶ σε καὶ γράφω σε μυρίας δραχμάς.
 ΠΕΙ. ἐγὼ δὲ σοῦ γε τὼ κάδῳ διασκεδῶ.
 ΨΗ. μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας ;
 ΠΕΙ. αἰβοῖ· λαβέτω τις αὐτόν. οὗτος οὐ μενεῖς ; 1055
 ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ
 θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον.
 ΧΟ. ἤδη 'μοὶ τῷ παντόπτα 1060 [στρ.
 καὶ παντάρχα θνητοὶ πάντες
 θύσουσ' εὐκαταῖς εὐχαῖς.
 πᾶσαν μὲν γὰρ γᾶν ὀπτεύω,
 σώξω δ' εὐθαλεῖς καρποὺς
 κτείνων παμφύλων γένναν
 θηρῶν, ἃ πάντ' ἐν γαίᾳ
 ἐκ κάλυκος ἀύξανόμενον γέννυσι παμφάγοις 1065
 δένδρεσί τ' ἐφημένα καρπὸν ἀποβόσκειται·
 κτείνω δ' οἱ κήπους εὐώδεις
 φθείρουσιν λύμαις ἐχθίσταις,
 ἐρπετά τε καὶ δάκετα πάνθ' ὅσαπερ
 ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὀλλυται. 1070

1052. γράφω] Again the Commissioner. He is following up his previous interruption. He then said *I summon you*, for I take *καλοῦμαι* to be in the present tense like *προσκαλοῦμαι* in Wasps 1417. He now says *I write my claim at 10,000 drachmas*. Commentators have troubled themselves unnecessarily by confusing *γράφειν* with *γράφεσθαι*, to *indict*. *γράφειν* is not a legal term at all. It merely means "In the summons I give you, I write my claim at so much." Compare Deinarchus (adv. Dem.) 110 *γράφαντα καθ' ἐαυτοῦ θάνατον τὴν ζημίαν*.

Beck, with sufficient accuracy, said "*γράφειν δραχμάς est multam dicere drachmarum, quum γράφεσθαι sit accusare*." In the answer of Peisthetaerus there is a play on *κάδω* and *-κεδῶ* (*διασκεδῶ*).

1054. τῆς στήλης] Again the Statute-seller. This *στήλη* has nothing to do with that mentioned four lines above. Peisthetaerus is charged with committing an offence similar to that imputed to Cinesias, Frogs 366, Eccl. 330, where see the notes.

1057. τὸν τράγον] With these words Peisthetaerus and the other actors quit

PEL. O mercy upon us, and are *you* there still ?

COM. (*Reappearing.*) I'll ruin you ! I claim ten thousand drachmas !

PEL. I'll overturn your verdicturn, I will.

S.S. (*Reappearing.*) Think of that evening when you fouled the pillar.

PEL. Ugh ! seize him, somebody ! Ha, you're off there, are you ?

Let's get away from this, and go within,
And there we'll sacrifice the goat in peace.

CHOR. Unto me, the All-controlling,

All-surveying,

Now will men, at every altar,

Prayers be praying ;

Me who watch the land, protecting

Fruit and flower,

Slay the myriad-swarming insects

Who the tender buds devour

In the earth and on the branches with a never-satiate malice,

Nipping off the blossom as it widens from the chalice.

And I slay the noisome creatures

Which consume

And pollute the garden's freshly scented bloom ;

And every little biter, and every creeping thing

Perish in destruction at the onset of my wing.

the stage, and the goat is supposed to be duly sacrificed within. Meanwhile the Chorus, left alone, give a second Parabasis, consisting (like the second Parabasis of the Knights and the Peace, and the sole Parabasis of the Frogs) of a Strophe and Epirrhema, followed by an Antistrophe and Antepirrhema.

1058-1071. THE STROPHE. The Birds take credit to themselves for the blessings they already confer upon mankind, by destroying the noxious in-

sects which devour the bud and the fruit. They arrogate to themselves the epithets belonging to Zeus, says Bergler, referring to Oed. Col. 1085 ἰὼ πάνταρχε θεῶν, παντόπτα Ζεῦ. And cf. Ach. 435. With the exception of the four longer lines, the metre is entirely spondaic, εὐθαλῆς in 1062 being the Doric form of εὐθηλής. The excepted lines are paeonic, formed of paeons and cretics intermixed.

1070. ὑπ' ἐμᾶς πτέρυγος] A man would

τῇδε μέντοι θῆμέρᾳ μάλιστ' ἐπαναγορεύεται,
 ἣν ἀποκτείνει τις ὑμῶν Διαγόραν τὸν Μῆλιον,
 λαμβάνειν τάλαντον, ἣν τε τῶν τυράννων τίς τινα
 τῶν τεθνηκότων ἀποκτείνει, τάλαντον λαμβάνειν. 1075
 βουλόμεσθ' οὖν νυν ἀνειπεῖν ταῦτα χήμεϊς ἐνθάδε.
 ἣν ἀποκτείνει τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
 λήψεται τάλαντον, ἣν δὲ ζῶντ' ἀγάγῃ τις, τέτταρα,
 ὅτι συνείρων τοὺς σπίνους πωλεῖ καθ' ἐπτα τοῦβολοῦ,
 εἴτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται, 1080
 τοῖς τε κοψίχοισιν ἐς τὰς ρίνας ἐγχεί τὰ πτερὰ,
 τὰς περιστερὰς θ' ὁμοίως ξυλλαβῶν εἵρξας ἔχει,
 κάπαναγκάζει παλεῦν δεδεμένας ἐν δικτύῳ.
 ταῦτα βουλόμεσθ' ἀνειπεῖν· κεῖ τις ὄρνιθας τρέφει

say *they fall beneath my arm*; a bird naturally says *fall beneath my wing*; not meaning, however, that the wing is the actual instrument of destruction. So in 1760 πτερῶν is substituted for χειρῶν.

1072-1087. THE EPIRRHEMA. At the Great Dionysia, several interesting ceremonies took place in the theatre before the dramatic competitions began. One is mentioned in the note on 1361 *infra*. The Chorus in this EpirrHEMA are referring to another, the proclamation, before an audience representing all friendly Hellenic peoples, of the outlaws upon whose heads a price had been set by the Athenian Demos. The Birds, following this example, proclaim to the same audience that they have set a price on the head of Philocrates, the bird-catcher, of whom we have already heard, *supra* 14.

1073. Διαγόραν τὸν Μῆλιον] Diodorus

Siculus (xiii. 6) tells us that in the archonship of Chabrias (in the latter part of whose archonship this play was exhibited) Διαγόρας ὁ κληθεὶς ἄθεος, διαβολῆς τυχὼν ἐπ' ἀσεβείᾳ, καὶ φοβηθεὶς τὸν Δῆμον, ἔφυγεν ἐκ τῆς Ἀττικῆς· οἱ δ' Ἀθηναῖοι τῷ ἀνελόντι Διαγόραν ἀργυρίου τάλαντον ἐπέκηρυξαν. And the Scholiasts, quoting Craterus (whose collection of ψηφίσματα stood in much the same relation to Athenian history that Rymer's Foedera does to our own) and Melanthius (the author of a work on the Mysteries), say that the Resolution was inscribed on a pillar of bronze erected in Athens. They profess to give us the very words of the inscription; ἐν ᾗ (χαλκῇ στήλῃ) γέγραπται καὶ ταῦτα “ἐάν τις ἀποκτείνει Διαγόραν τὸν Μῆλιον, λαμβάνει ἀργυρίου τάλαντον· ἐὰν δὲ τις ζῶντα ἀγάγῃ, λαμβάνειν δύο.” And they tell us that the particular charge against him was that he had divulged and profaned the

Listen to the City's notice, specially proclaimed to-day ;
Sirs, Diagoras the Melian whosoever of you slay,
Shall receive, reward, one talent ; and another we'll bestow
If you slay some ancient tyrant, dead and buried long ago.
 We, the Birds, will give a notice, we proclaim with right good will,
Sirs, Philocrates, Sparrovian, whosoever of you kill,
Shall receive, reward, one talent, if alive you bring him, four ;
Him who strings and sells the finches, seven an obol, at his store,
Blows the thrushes out and, rudely, to the public gaze exposes,
Shamefully entreats the blackbirds, thrusting feathers up their noses.
Pigeons too the rascal catches, keeps and mews them up with care,
Makes them labour as decoy-birds, tethered underneath a snare.
 Such the notice we would give you. And we wish you all to know,

Mysteries, speaking slightly of them, and preventing many from becoming initiated. Doubtless his prosecution was due to the religious agitation which prevailed in Athens after the mutilation of the Hermæ.

1075. τῶν τεθνηκότων] The Athenians still, in their public Ἀρὰ, denounced the tyrant (see Thesm. 338, 339, and the note on Thesm. 331), and still offered a reward to the tyrannicide. And as "the very name of tyrant" had been "now for fifty years unknown" (Wasps 490), Aristophanes chooses to consider the reward as offered to those who should slay a tyrant, dead and buried long ago.

1077. Φιλοκράτη τὸν Στρούθειον] Except that these words are substituted for Διαγόραν τὸν Μήλιον, the line is identical with 1073 supra. Στρούθειον is merely a fictitious name from στρουθός, as Sparrovian from sparrow (by analogy to Harrovian from Harrow).

1079. σπίνους] Σπίνος is the *siskin*, *Fringilla spinus* ; but it was impossible to introduce that name into a line already overburdened with sibilants.

1080. φουσῶν] The inflation of the dead thrushes was a knavish trick, to make them look larger and plumper. Feathers were inserted into the nostrils of the dead blackbirds, merely by way of ornament.

1083. ἐν δίκτυφ] The δίκτυον in this case was a large network frame, under which wild birds were allured, not only by bait, but also by decoy-birds of their own species. That pigeons were commonly employed for this purpose is incidentally mentioned by Aristotle (H. A. ix. 8. 4). After observing that some wild pigeons live for thirty or forty years, he adds that pigeons which are blinded and kept as decoy-birds live about eight years. παλεύειν is to decoy, παλεύτρια, a decoy-bird.

εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι. 1085
 ἦν δὲ μὴ πίθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων
 αὐθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε.

εὐδαιμον φῦλον πτηνῶν [ἀντ.

οἰωνῶν, οἳ χειμῶνος μὲν

χλαίνας οὐκ ἀμπισχοῦνται, 1090

οὐδ' αὖ θερμὴ πνίγους ἡμᾶς

ἀκτὶς τηλαυγῆς θάλπει·

ἀλλ' ἀνθηρῶν λειμώνων

φύλλων ἐν κόλποις ναίω,

ἡνίκ' ἂν ὁ θεσπέσιος ὀξὺ μέλος ἀχέτας 1095

θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ.

χειμάζω δ' ἐν κοίλοις ἄντροις

νύμφαις οὐρείαις ξυμπαίζων·

ἡρινά τε βοσκομέθα παρθένια

λευκότροφα μύρτα Χαρίτων τε κηπεύματα. 1100

τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι,

ὅσ' ἀγάθ', ἦν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,

ὥστε κρεῖττω δῶρα πολλῶ τῶν Ἀλεξάνδρου λαβεῖν.

πρῶτα μὲν γὰρ, οὗ μάλιστα πᾶς κριτῆς ἐφίεται, 1105

1088-1101. THE ANTISTROPHE. The Birds give an idyllic description of their happy life amongst the fields and coppices.

1094. φύλλων ἐν κόλποις] *In the leafy bosoms*. The phrase is equivalent to the εὐανθεῖς κόλπους of Frogs 373: see the note on Frogs 372. "Qui sint φύλλων κόλποι, nescio," says Meineke. Such nescience may be pardonable in a Berliner, but an Englishman will at once recognize in the words the

happiest possible description of the billowy protuberances, the brakes and bushes, which are everywhere noticeable in our English fields.

1095. ἀχέτας] This is the Doric form of ἡχέτης, the *Chirruper*, that is, the Cicala. See the note on 40 supra, and the Additional Note. By θεσπέσιος we are to understand *inspired, ecstatic*.

1101. κηπεύματα] *The garden produce, the fruit of the garden*.

1102-1117. THE ANTEPIRRHEMA.

Who are keeping birds in cages, you had better let them go.
 Else the Birds will surely catch you, and yourselves in turn employ,
 Tied and tethered up securely, other rascals to decoy.

O the happy clan of birds
 Clad in feather ;
 Needing not a woollen vest in
 Wintry weather ;
 Heeding not the warm far-flashing
 Summer ray,
 For within the leafy bosoms
 Of the flowery meads I stay,
 When the Chirruper in ecstasy is shrilling forth his tune,
 Maddened with the sunshine, and the rapture of the noon.
 And I winter in the cavern's
 Hollow spaces,
 With the happy Oreads playing ; and in Spring
 I crop the virgin flowers of the myrtles white and tender,
 Dainties that are fashioned in the gardens of the Graces.

Now we wish to tell the Judges, in a friendly sort of way,
 All the blessings we shall give them if we gain the prize to-day.
 Ne'er were made to Alexander lovelier promises or grander.
 First, what every Judge amongst you most of all desires to win,

The second Antepirrhema of the Birds is framed on the same lines as the second Epirrhema (lines 1115 to 1130) of the Clouds. The Clouds there, as the Birds here, expatiate on the blessings which will attend the Judges if they decide in favour of the play, and on the disasters which will overtake them if they presume to decide against it. Here the gifts offered are said to

be nobler far than those offered to Paris by the three Goddesses, Hera, Athene, and Aphrodite, when they competed for the prize of beauty in the glades of "many-fountained Ida." Paris *we* call the Shepherd-Prince, but in the Iliad, though the two names are used indiscriminately, he is far more frequently called Alexander.

γλαῦκες ὑμᾶς οὔ ποτ' ἐπιλείψουσι Λαυριωτικά·
 ἀλλ' ἐνοικήσουσιν ἔνδον, ἔν τε τοῖς βαλλαντίοις
 ἐννεοττεύουσιν κακλέψουσι μικρὰ κέρματα.
 εἶτα πρὸς τούτοισιν ὥσπερ ἐν ἱεροῖς οἰκήσετε·
 τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς αἰτόν· 1110
 καὶ λαχόντες ἀρχίδιον εἶθ' ἀρπάσαι βούλησθέ τι,
 ὁξύν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν.
 ἦν δέ που δειπνῆτε, πρηγορεῶνας ὑμῖν πέμψομεν.
 ἦν δέ μὴ κρίνῃτε, χαλκεύεσθε μηνίσκους φορεῖν
 ὥσπερ ἀνδριάντες· ὡς ὑμῶν ὃς ἂν μὴ μῆν' ἔχῃ, 1115
 ὅταν ἔχῃτε χλανίδα λευκὴν, τότε μάλισθ' οὔτω δίκην
 δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνισι κατατιλόμενοι.

ΠΕΙ. τὰ μὲν ἱέρ' ἡμῖν ἐστὶν ὄρνιθες καλὰ·
 ἀλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
 οὔδεις, ὅτου πευσόμεθα τά κεῖ πράγματα; 1120
 ἀλλ' οὔτος ἰτρέχει τις Ἀλφειὸν πνέων.

1106. γλαῦκες Λαυριωτικά] Athenian coins were stamped on the front with the head of Athene, and on the reverse with the figure of a γλαῦξ and the letters ΑΘΗ or ΑΘΕ. And as the silver of which they were made came from the mines of Laureium, Aristophanes calls the coins themselves γλαῦκες Λαυριωτικά. Plutarch tells us that after the surrender of Athens Lysander sent his wealth to Sparta by the hand of Gylippus, who a few years previously had been the soul of the Syracusan defence, but who now, unfortunately, sullied his reputation by stealing a part of the treasure, and hiding it underneath the tiling of his house, ὑπὸ τὸν κέραμον τῆς οἰκίας. No one could imagine what had become of the

missing money, until a servant of Gylippus observed ὑπὸ τῷ Κεραμειῷ κοιτάζεσθαι πολλὰς γλαῦκας, *that a lot of owls were roosting underneath the Cerameicus (tiling-place)*, ἦν γὰρ, ὡς ἔοικε, adds Plutarch, τὸ χάραγμα τοῦ πλείστου τότε νομίσματος, διὰ τοὺς Ἀθηναίους, γλαῦκες; Lysander chap. xvi.

1110. αἰτόν] The name αἰτὸς or αἰτώμα was, as is well known, given to the triangular pediment (the *gable* we may perhaps call it) which surmounted the columns of a Greek Temple. Cf. Pindar, Olymp. xiii. 21.

1111. ἀρχίδιον] Ὑποκοριστικῶς, τὴν ἀρχὴν, says the Scholiast, meaning that it is used as a pet name, a *darling office*, without any reference to size. And whether that is, or is not, the case

Little Lauriotic owlets shall be always flocking in.
 Ye shall find them all about you, as the dainty brood increases,
 Building nests within your purses, hatching little silver pieces.
 Then as if in stately Temples shall your happy lives be spent,
 For the birds will top your mansions with the Eagle pediment.
 If you hold some petty office, if you wish to steal and pick,
 In your hands we'll place a falcon, very keen and small and quick.
 If a dinner is in question, crops we'll send you for digestion.
 But should you the prize deny us, you had better all prepare,
 Like the statues in the open, little copper disks to wear;
 Else whene'er abroad ye're walking, clad in raiment white and new,
 Angry birds will wreak their vengeance, spattering over it and you.

PEI. Dear Birds, our sacrifice is most auspicious.

But strange it is, no messenger has come

From the great wall we are building, with the news.

Hah ! here runs one with true Alpheian pantings.

here, diminutives are of course constantly so employed. See for example, Ach. 475, 872, 1036, 1207. The Birds take it for granted that if a man holds an office he will indulge his hands in picking and stealing: compare Wasps 557; Frogs 361. And the quick eye and sharp claws of the little hawk would naturally stand him in good stead for that occupation.

1114. *μηνίσκος*] Little moon-shaped disks of bronze, placed over statues to protect them from the pollutions of the birds. *σκεπάσματα, ἅπερ ἐπιτιθέασιν ταῖς κεφαλαῖς τῶν ἀνδριάντων διὰ τὸ [μὴ] ἀποπατεῖν κατ' αὐτῶν τὰ ὄρνεα.*—Scholiast. τοὺς ἐπὶ ταῖς κεφαλαῖς τῶν ἀνδριάντων τιθεμένους, ἵνα τὰ ὄρνεα μὴ προσίηται, Photius. *μηνίσκος* is the diminutive of *μῆν*, which

is used in the next line. The statue of Priapus in the demesnes of Maecenas, of which Horace speaks in Sat. i. 8. 37, could have had no protection of this kind.

1118. *τὰ μὲν ἱέρ'*] Peisthetaerus, who had left the stage, 1057 supra, for the purpose of sacrificing the goat within, now re-enters with the announcement that the sacrifice has at last been accomplished, and that all the omens are favourable. But how is it, he asks, that no messenger has arrived from the works? The words have hardly left his mouth, when the expected messenger comes running in *Ἀλφειῶν πνέων*, panting like a runner in the Olympian races, on the banks of the river Alpheius.

- ΑΓ. Α. ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι ποῦ,
 ποῦ Πεισθέταιρος ἐστὶν ἄρχων; ΠΕΙ. οὐτοσί.
 ΑΓ. Α. ἐξφοκοδόμηταί σοι τὸ τείχος. ΠΕΙ. εὖ λέγεις.
 ΑΓ. Α. κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον 1125
 ὥστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
 καὶ Θεαγένης ἐναντίω δὴ ἄρματε,
 ἵππων ὑπόντων μέγεθος ὅσον ὁ δούριος,
 ὑπὸ τοῦ πλάτους ἂν παρελασαίτην. ΠΕΙ. Ἡράκλεις.
 ΑΓ. Α. τὸ δὲ μῆκος ἐστὶ, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγὼ, 1130
 ἑκατοντορόγγιον. ΠΕΙ. ᾧ Πόσειδον τοῦ μάκρους.
 τίνες ῥοκοδόμησαν αὐτὸ τήλικουτονί;
 ΑΓ. Α. ὄρνιθες, οὐδείς ἄλλος, οὐκ Αἰγύπτιος
 πλινθοφόρος, οὐ λιθουργὸς, οὐ τέκτων παρῆν,
 ἀλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ. 1135
 ἐκ μὲν γε Λιβύης ἦκον ὡς τρισμῦραι
 γέραναι θεμελίους καταπεπωκυῖαι λίθους.

1126. Προξενίδης . . . Θεαγένης] For these two needy braggarts see the note on 822 supra. Here Aristophanes invents a deme for Proxenides, ὁ Κομπασεὺς, the *Braggadocian*, perhaps with a play on ὁ Κονθυλεύς, *Wasps* 233; as Dr. Blaydes, I observe, has also suggested. The vaunted estates of Theagenes are, we have already heard, supposed to lie in Cloudcuckoobury, and naturally his name at once occurs, as that of one likely to be driving in style along the city ramparts, together with this vain-glorious companion. The horses yoked to their chariots are each as big as that famous Wooden Horse which carried into Troy, in its capacious bulk, the flower of Achaean chivalry. In the Troades of Euripides (line 14), the Trojan

Horse is called, as Beck observes, δούριος ἵππος, κρυπτὸν ἀμπισχὼν δόρυ. And so in the *Theatetus*, chap. xxix (p. 184 D) δεινὸν γὰρ εἰ πολλαὶ τινες ἐν ἡμῖν, ὥσπερ ἐν δουρείοις ἵπποις, αἰσθήσεις ἐγκάθηνται κ.τ.λ.

1130. τὸ μῆκος] *Its height*. Aristophanes is perhaps thinking of Homer's description of Otus and Ephialtes (*Odyssey* xi. 311), who, when but nine years old, were 9 cubits (nearly 14 feet) in breadth, and 9 fathoms (about 54 feet) in height, ἀτὰρ μῆκος γε γενέσθην ἐννεόργγιοι. The Bird-Wall was 600 feet high, twice the height of the Wall of Babylon. Bergler refers to *Hdt.* i. 178, 179, and *Thuc.* i. 93. In the former passage Herodotus is describing Babylon. Its wall was more than 300 feet high and 75 broad. There

MESS. Where, where,—O where, where, where,—O where, where, where,

Where, where's our leader Peisthetaerus? PEI. Here.

MESS. Your building's built! The Wall's complete! PEI. Well done.

MESS. And a most grand, magnificent work it is.

So broad, that on its top the Braggadocian

Proxenides could pass Theagenes

Each driving in his chariot, drawn by horses

As bulky as the Trojan. PEI. Heracles!

MESS. And then its height, I measured that, is just

Six hundred feet. PEI. Poseidon, what a height!

Who built it up to that enormous size?

MESS. The birds, none other; no Egyptian, bearing

The bricks, no mason, carpenter was there;

Their own hands wrought it, marvellous to see.

From Libya came some thirty thousand cranes

With great foundation stones they had swallowed down;

were towers on each edge of the wall, and between them was room enough to drive a chariot with four horses abreast. And on the Long Walls of Athens, says Thucydides in the latter passage, two wagons were able to meet and pass each other; a statement borne out by the existing ruins. See Dodwell (chap. xiii), who also cites Xenophon's account (*Anabasis* iii. 4. 7-11) of two old Median towns, Larissa and Mespila, on or near the Tigris. The wall of Larissa was 100 feet high and 25 broad; that of Mespila was 100 high and 50 broad.

1131. τοῦ μάρκου] Equivalent to τοῦ μήκου. The form τὸ μάρκος is not found elsewhere in classical Greek; but Haupt

1866, p. 28, that it is noticed by Herodian at *Il.* xviii. 419, and in modern Greek has superseded *μήκος*. "Nec dubito," he says, "plebeculam Atticam jam Aristophanis aetate idem sermonis vitium commisisse." The expression "sermonis vitium" is perhaps a little too strong; but it certainly was not the academic form.

1135. ὥστε θανάξαι ἐμέ] These words are borrowed from line 730 of the *Hecuba*.

1137. καταπεποκνῖαι] He is alluding here, as again in lines 1428, 1429, to the popular belief that cranes swallowed pebbles to serve as ballast, and keep them steady in their migrations over the Mediterranean sea; a belief which Aristotle (*H. A.* viii. 14. 5) dismisses

τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν.

ἕτεροι δ' ἐπλινθοφόρουν πελαργοὶ μύριοι·

ὔδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα

1140

οἱ χαραδριοὶ καὶ τᾶλλα ποτάμι' ὄρνεα.

ΠΕΙ. ἐπηλοφόρουν δ' αὐτοῖσι τίνες; ΑΓ. Α. ἐρωδιοὶ

λεκάναισι. ΠΕΙ. τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς;

ΑΓ. Α. τοῦτ' ὄγαθ' ἐξεύρητο καὶ σοφώτατα·

οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἄμαις

1145

ἐς τὰς λεκάνας ἐνέβαλλον αὐτοῖς τοῖν ποδοῖν.

ΠΕΙ. τί δῆτα πόδες ἂν οὐκ ἀπεργασαίαιτο;

ΑΓ. Α. καὶ νῆ Δί' αἱ νῆτταί γε περιεζωσμέναι

ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα

with the summary verdict, *ψευδὸς ἐστι*. The Scholiast here gives a different reason for this supposed habit of the cranes; *λίθους βαστάξουσιν*, he says, *ὅπως κάμνουσαι τῇ πτήσει ῥίπτοιεν, καὶ αἰσθοντο πότερον ἐπὶ γῆς ἢ ἐπὶ θαλάττης φέρονται, καὶ εἰ μὲν ἐπὶ θαλάττης ἦκοι ὁ λίθος, ἀνύουσι τὴν ὁδόν· εἰ δὲ ἐπὶ γῆς, ἀναπαύονται*. The "great foundation stones" are of course a mere comic exaggeration.

1138. *ἐτύκιζον*] *Τύκος*, *ἐργαλείον τι*, *ὃ τοὺς λίθους περικόπτουσι καὶ ξέουσιν*.—Scholiast. This task is probably allotted to the corn-crake on account of its harsh rasping note, which "may be imitated by passing the edge of the thumb-nail, or a piece of wood, briskly along the line of the points of the teeth of a small comb" (Yarrell's *Birds*); and which might therefore be taken in some degree to represent the scraping and grating of the stonemason's chisel.

1139. *πελαργοί*] *Διὰ τὸ Πελαργικὸν τεῖχος*

τοὺς ἀπὸ Τυρρηνίας ἦκοντας ἀναστήσαι.—Scholiast. See the note on 832 supra. The *Πελαργοί*, having been so successful in building the wall of the Athenian acropolis, now bring the bricks for building the great wall of the Birds.

1142. *ἐρωδιοί*] Whoever has watched a heron flying, must have observed the peculiar way in which it stretches its legs behind it, with each foot upturned, like the palm of an outstretched hand. It is doubtless from this peculiarity that herons are here selected to be the hod-carriers. In 840 supra *Euelpides* was to carry the hod; but from the moment of his leaving the stage he is completely ignored. This is the way of the ancient comedy. See the note on *Frogs* 177.

1145. *χῆνες*] It is the possession of large web-feet that qualifies the geese for this duty. These feet, being pressed down underneath the mortar, were able to heave it up into the hods. *ὑποτύπτοντες* may not be the most suitable word

And these the corn-crakes fashioned with their beaks.
 Ten thousand storks were carrying up the bricks ;
 And lapwings helped, and the other water-birds,
 To bring the water up into the air.

PEI. Who bare aloft the mortar for them ? MESS. Herons
 In hods. PEI. But how did they get the mortar in ?

MESS. O that was most ingeniously contrived.
 The geese struck down their feet, and slid them under,
 Like shovels, and so heaved it on the hods.

PEI. Then is there anything that FEET can't do !

MESS. And then the ducks, with girdles round their waists,
 Carried the bricks : and up the swallows flew,

for the process, but Aristophanes has in his mind the description given by Herodotus (ii. 136) of the mode of making the bricks for the pyramid of Asychis. For another reminiscence of Herodotus see 488 supra.

1147. πόδες] The Scholiast says that there was a proverb, *Then is there anything that HANDS can't do ?* τί δῆτα χεῖρες οὐκ ἂν ἐργασαίτο ;

1148. νῆπται περιζωσμένοι] He likens the white ring which surrounds, or nearly surrounds, the neck of the mallard, to the white apron wherewith the mason was girded. We must not confound *this* bringing of bricks, and the bringing of mortar of which we are about to hear, with the bringing of bricks and mortar mentioned above 1139, 1142. There, materials were brought from the earth to be stored in the region of the air where the wall was to be erected. Here, the wall is in course of erection, and the bricks

and mortar are being continually brought from the stores, to be employed in the actual building of the wall.

1149. ὑπαγωγέα] *A mason's trowel.* ὑπαγωγέα τὸν ξυστήρᾳ φησι. πλατὺ δέ ἐστι σίδηρον ᾧ ξέουσι τὸν πηλόν.—Scho-liast. And again, ἐργαλεῖον οἰκοδομικόν, ᾧ ἀπευθύνουσι τὰς πλίνθους πρὸς ἀλλήλους. Of all the birds distributed amongst their various employments, none has so congenial a task as the swallow. For who has not seen the house-martin flying up to her unfinished nest with bits of mud in her mouth, or, at a later period, the male bird clinging to the finished nest, and keeping himself steady by pressing his tail firmly against it, for all the world as if he were smoothing the surface with a trowel ? Κατόπιν is rightly used in relation to the *tail*. The eagle described in line 114 of the Agamemnon as ἐξόπιν ἀργᾶς is the white-tailed eagle, *haliaetus*

- ἐπέτοντ' ἔχουσαι κατόπιν ὥσπερ παιδία,
καὶ πηλὸν ἐν τοῖς στόμασιν, αἱ χελιδόνες. 1150
- ΠΕΙ. τί δῆτα μισθωτοὺς ἂν ἔτι μισθοῖτό τις;
φέρ' ἴδω, τί δαί; τὰ ξύλινα τοῦ τείχους τίνες
ἀπηργάσαντ'; ΑΓ. Α. ὄρνιθες ἦσαν τέκτονες
σοφώτατοι πελεκᾶντες, οἱ τοῖς ῥύγχεσιν 1155
ἀπεπελέκησαν τὰς πύλας· ἦν δ' ὁ κτύπος
αὐτῶν πελεκῶντων ὥσπερ ἐν ναυπηγίῳ.
καὶ νῦν ἅπαντ' ἐκείνα πεπύλωται πύλαις
καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ 1160
φυλακαὶ καθεστήκασι καὶ φρυκτωρίαί
ἐν τοῖσι πύργοις. ἀλλ' ἐγὼ μὲν ἀποτρέχων
ἀπονίσσομαι· σὺ δ' αὐτὸς ἤδη τᾶλλα δρᾷ.
- ΧΟ. οὗτος τί ποιεῖς; ἄρα θαυμάζεις ὅτι
οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ; 1165
- ΠΕΙ. νῆ τοὺς θεοὺς ἔγωγε· καὶ γὰρ ἄξιον·
ἴσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.
ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκείθεν ἄγγελος
ἔσθαι πρὸς ἡμᾶς δεῦρο πυρρίχην βλέπων.

albicilla. It is difficult not to feel some impatience with those who would mutilate or destroy this homely and graphic little picture.

1155. *πελεκᾶντες*] The pelicans owe their inclusion in this great army of labourers to their name, which lends itself so readily to a play upon the cognate verb *πελεκάω*, *to hew* as if with a *πέλεκυς*.

1160. *κωδωνοφορεῖται*] With this narrative should be compared the directions given to Euelpides, *supra* 837-42,

where see the notes.

1167. *ψεύδεσιν*] This word is added *παρὰ προσδοκίαν*. The speaker was expected to pronounce some panegyric; "equal to the works of the Gods" or the like.

1169. *πυρρίχην*] "Ἐνοπλον καὶ πολεμικόντι. ἐνόπλιος γὰρ ὄρχησις ἢ πυρρίχη.—Scholiast. πολεμικὴ δὲ δοκεῖ εἶναι ἡ πυρρίχη· ἔνοπλοι γὰρ αὐτὴν παῖδες ὀρχοῦνται. Athenaeus xiv. 28. In the *πυρρίχη* young men danced in full armour, brandishing their naked weapons and holding up their shields. See *Frogs* 153 and the

- Like serving-lads, carrying behind them, each
His trowel, and the mortar in their mouths.
- PEI. Then why should men hire hirelings any more !
Well, well, go on ; who was it finished off
The great wall's woodwork ? MESS. Canny Pelicans,
Excellent workmen, hewing with huge beaks
Gate-timber ; and the uproar as they hewed
Was like an arsenal when ships are building.
Now every gateway has its gate, fast-barred,
And watched the whole way round ; and birds are pacing
Their beats, and carrying bells, and everywhere
The guards are stationed, and the beacons blaze
On every tower. But I must hurry off
And wash myself. You, manage what remains.
- CHOR. O man, what ails you ? Do you feel surprised
To hear the building has been built so soon ?
- PEI. By all the Gods I do ; and well I may.
In very truth it seems to me like—lies.
But see ! a guard, a messenger from thence
Is running towards us with a war-dance look !

note there. In later times, indeed, it became a sort of Bacchic dance (Athenaeus xiv. 29) ; the naked weapons were discarded ; and Apuleius (Metamorph. x. p. 232) describes the *Graecanicam pyrrhicham* as a dance of young men and maidens who went through a series of graceful evolutions, now wheeling round in a circle, now moving in oblique files, now forming themselves, as it were, into a wedge, and now separating into two troops, till the sound of a trumpet put an end

to the dance. These were doubtless an imitation of military movements, but the thyrsus had superseded the spear ; which, indeed, could hardly have been used, when maidens intermingled in the dance. We must not infer from Xenophon (Anab. v. 9. 12) that women ever danced the ancient *πυρρίχη*. The production of a dancing-girl there, beautifully dressed, with a light shield, to dance the Pyrrhic dance, was a mere device to astonish the Paphlagonian guests.

- ΑΓ. Β. *ιοὺ ἰοῦ, ἰοὺ ἰοῦ, ἰοὺ ἰοῦ.* 1170
- ΠΕΙ. *τί τὸ πρᾶγμα τουτί;* ΑΓ. Β. *δεινότατα πεπόνθαμεν.*
τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
διὰ τῶν πυλῶν εἰσέπτατ' ἐς τὸν ἀέρα,
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.
- ΠΕΙ. *ὦ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.* 1175
τίς τῶν θεῶν; ΑΓ. Β. *οὐκ ἴσμεν· ὅτι δ' εἶχε πτερὰ,*
τοῦτ' ἴσμεν. ΠΕΙ. *οὔκουν δῆτα περιπόλους ἐχρῆν*
πέμψαι κατ' αὐτὸν εὐθύς; ΑΓ. Β. *ἀλλ' ἐπέμψαμεν*
τρισμυρίους ἱέρακας ἱπποτοξότας,
χωρεῖ δὲ πᾶς τις ὄνυχας ἡγκυλωμένος, 1180
κερχυῆς, τριόρχης, γύψ, κύμινδις, αἰετός·
ρύμη τε καὶ πτεροῖσι καὶ ῥοιζήμασιν
αἰθήρ δονεῖται, τοῦ θεοῦ ζητουμένον·
κᾶστ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που
ἤδη 'στίν. ΠΕΙ. *οὔκουν σφενδόνας δεῖ λαμβάνειν* 1185
καὶ τόξα; χῶρει δεῦρο πᾶς ὑπηρέτης·
τόξευε, παῖε· σφενδόνην τίς μοι δότω.

1170. *ιοὺ ἰοῦ]* A messenger enters, hallooing at the top of his voice. He brings most serious intelligence. The courage of Peisthetaerus is to be put to the test immediately: the challenge which he has thrown down to the Gods has been already accepted; one God is even now within the walls. In this emergency Peisthetaerus rallies his forces, and prepares, undismayed, for the combat.

1173. *ἐς τὸν ἀέρα]* Δέον εἰπεῖν εἰς τὴν πόλιν.—Scholiast. For all the air was enclosed within the ambit of the city walls. *φύλακες ἡμεροσκόποι* are day-sentries, stationed on or before the ramparts of a beleaguered city. See

Lysistrata 847, 849. The exclamation of Peisthetaerus, *ὦ δεινὸν ἔργον* κ.τ.λ., sounds like a reminiscence of Medea 1121 *ὦ δεινὸν ἔργον παρανόμως εἰργασμένη.*

1177. *περιπόλους]* Athenian youths were entered on the roll of citizens at the age of eighteen. For the next two years they acted as a sort of civic guard: and in the second year when they were between nineteen and twenty they also patrolled the country, *περιεπόλουν τὴν χώραν*. Polity of Athens, chap. 42. Apparently, however, they were called *περίπολοι* during the whole two years.

1179. *ἱπποτοξότας]* Why are the falcons

GUARD. Hallo ! Hallo ! Hallo ! Hallo ! Hallo !

PEI. Why, what's up now? GUARD. A terrible thing has happened.
One of the Gods, of Zeus's Gods, has just,
Giving our jackdaw sentinels the slip,
Shot through the gates and flown into the air.

PEI. A dreadful deed ! A wicked scandalous deed !
Which of the Gods? GUARD. We know not. Wings he had,
So much we know. PEI. Ye should have sent at once
The civic guard in hot pursuit. GUARD. We sent
The mounted archers, thirty thousand falcons,
All with their talons curved, in fighting trim,
Hawk, buzzard, vulture, eagle, eagle-owl.
Yea, Ether vibrates with the whizz and whirr
Of beating pinions, as they seek the God.
Ay, and he's near methinks ; he's very near ;
He's somewhere here. PEI. A sling, a sling, I say !
Arrows and bows ! Fall in, my merry-men all !
Shoot, smite, be resolute. A sling ! a sling !

described as "mounted archers"? With the single exception of Mr. Green, no Commentator gives any explanation, or seems aware that any explanation is required. Mr. Green, calling to mind the fact that among the Thracian tribes commanded by Sitalces, the ally of Athens, there were some who fought as *ἵπποτοξόται* (Thuc. ii. 96), justly concludes that there is here an allusion to these friendly *Θράκες ἵπποτοξόται*. There is in truth much more than an allusion. Aristophanes is appropriating the very words, merely changing the *θ* into *α*. For the sake of this play upon the words, he gives to *ἰέρakes* a far wider signification than it elsewhere bears: for I take it

that the birds enumerated in line 1181 all form part of this great cavalry brigade. And in *ἡγκυλωμένος* there is probably an allusion to the *ἀγκύλα τόξα* of the Thracian tribe.

1182. *πτεροῖσι*] The allusion is to "the loud and clear vibration" of the air, which all observers have noticed as the falcon darts upon his prey, "rap, rap, on sounding pinions."

1187. *τόξενε, παῖε*] *Τόξενε* is addressed to the archers, *παῖε* to the slingers. Peisthetaerus now hurries off to obtain some weapon wherewith to meet this unknown and terrible visitant, who may for aught he knows be Ares, or Athene, or even a greater than they.

- ΧΟ. πόλεμος αἵρεται, πόλεμος οὐ φατὸς, [στρ.
 πρὸς ἐμὲ καὶ θεοῦς. ἀλλὰ φύλαττε πᾶς 1190
 ἀέρα περινέφελον, δν' Ερεβος ἐτέκετο,
 μή σε λάθῃ θεῶν τις ταύτη περῶν 1195
 ἄθρει δὲ πᾶς κύκλῳ σκοπῶν,
 ὥς ἐγγὺς ἤδη δαίμονος πεδαρσίου
 δίνης πτερωτὸς φθόγγος ἐξακούεται.
- ΠΕΙ. αὐτὴ σύ, ποῖ ποῖ ποῖ πέτει; μέν' ἥσυχος·
 ἔχ' ἀτρέμας· αὐτοῦ στῆθ' ἐπίσχει τοῦ δρόμου. 1200
 τίς εἶ; ποδαπή; λέγειν ἐχρῆν ὀπόθεν ποτ' εἶ.
- ΙΡ. παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.
 ΠΕΙ. ὄνομα δέ σοι τί ἐστι; πλοῖον ἢ κυνῇ;
 ΙΡ. Ἴρις ταχεία. ΠΕΙ. Πάραλος ἢ Σαλαμινία;

1188. πόλεμος . . . περῶν] As a prelude to the bright and lively episode about Iris, the Chorus indulge in a little carol of defiance, the Antistrophe to which will be found at the end of the episode, infra 1262 ἀποκεκλήκαμεν . . . καπνόν. They are delighted at the outbreak of war, and eager to catch sight of the intruding God. In the translation "inexpressive" is used in the sense of "inexpressible," as in Shakespeare's "As You Like It," Milton's Christmas hymn, and Keble's Hymn on the Churching of Women.

1193. "Ερεβος] They are airing a little more of the cosmical knowledge which they poured forth so profusely, and so unexpectedly, in the Parabasis. See the note on 685-722 supra. There we were told that Erebus *preceded* Air, "Ερεβος ἦν, 'Αἴρ δὲ οὐκ ἦν: here we are told that it was the parent of Air. This also they

borrowed from Hesiod, if, as I suppose, the *Αἰθήρ* of his cosmogony is equivalent to the 'Αἴρ of ours;

Chaos, the mother of all,
 Black Night and Erebus bare.
 Night, with Erebus mingling,
 Brought forth Day and the Air.

THEOG. 123-5.

1199. αὐτῇ] After all, the intruder who has caused such a commotion is only poor timorous Iris, *ἡκέλη τρήρωνι πελείῃ*. She makes her appearance flying across the stage, entering from one side, and about to depart by the other, when her flight is arrested by the imperious summons of Peisthetaerus. Owing to her rapid movement through the air her long robes, probably brilliant with all the colours of the rainbow, float back like a schooner's sails; and with her golden wings outspread, and

- CHOR. War is begun, inexpressive war,
 War is begun twixt the Gods and me !
 Look out, look out, through the cloud-wrapt air
 Which erst the Darkness of Erebus bare,
 Lest a God slip by, and we fail to see.
 Glance eager-eyed on every side,
 For close at hand the wingèd sound I hear
 Of some Immortal hurtling through the Sky.
- PEI. Hoi whither away there ? whither away ? Stop ! stop !
 Stop where you are ! keep quiet ! stay ! remain !
 Who, what, whence are you ? where do you come from ? Quick !
- IRIS. Whence do I come ? From the Olympian Gods.
- PEI. Your name ! What is it ? Sloop or Head-dress ? IRIS. Iris
 The fleet. PEI. The Paralus, or the Salaminian ?

her hair, with its ribbons and fillets, streaming behind her, like pennants from a mast-head, she looks like a stately ship, sailing onward in all haste. "Is she a πλοῖον or a κυνή ?" Peisthetaerus asks. Πλοῖον μὲν, says the Scholiast, καθὸ ἐπitéρωται καὶ ἐξωγκωμένον ἔχει τὸν χιτῶνα, καὶ τὰ πτερὰ διαπέπταται ὡς κῶπαι. But he is clearly wrong in referring κυνή to the wide petasus which he supposes Iris to be wearing. It is Iris herself, and not her cap, who is compared to a be-ribboned head-dress.

1201. λέγειν ἔχρη] Meaning that she should *already* have told him. Cf. Peace 1041 ; Plutus 432.

1204. Ἴρις ταχεῖα] Iris is flying from heaven to earth with a message from Zeus. And her ears are still ringing with the words which have just

been resounding through Olympus, the formula with which the Father despatched her on his errands, βάσκ' ἴθι, Ἴρι ταχεῖα, *off with you, Iris the fleet*, Iliad viii. 399, xi. 186, xv. 158, xxiv. 144. And so, when she is suddenly summoned to stand and deliver her name, she at once reproduces the name which the Father had used, and calls herself Ἴρις ταχεῖα. Now ταχεῖα was a sort of technical name, as applied to a ship. See Pollux, i. segm. 83, 119. To Peisthetaerus, therefore, the name "Iris the fleet" sounds, or he pretends that it sounds, as an affirmative answer to the question "Is she a πλοῖον ? ", and he further puzzles the bewildered damsel, by demanding whether she is one of those specially fleet vessels, the Paralus or the Salaminian. Both these triremes are noticed in the history of the Peloponnesian

- IP. τί δὲ τοῦτο; ΠΕΙ. ταυτηνί τις οὐ συλλήψεται 1205
 ἀναπτάμενος τρίορχος; IP. ἐμὲ συλλήψεται;
 τί ποτ' ἐστὶ τουτὶ τὸ κακόν; ΠΕΙ. οἰμῶξαι μακρά.
 IP. ἄτοπόν γε τουτὶ πρᾶγμα. ΠΕΙ. κατὰ ποίας πύλας
 εἰσῆλθες εἰς τὸ τεῖχος ᾧ μιαιρωτάτη;
 IP. οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας. 1210
 ΠΕΙ. ἤκουσας αὐτῆς οἶον εἰρωνεύεται;
 πρὸς τοὺς κολοιάρχους προσῆλθες; οὐ λέγεις;
 σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν; IP. τί τὸ κακόν.
 ΠΕΙ. οὐκ ἔλαβες; IP. ὑγιαίνεις μὲν; ΠΕΙ. οὐδὲ σύμβολον
 ἐπέβαλεν ὀρνίθαρχος οὐδεὶς σοι παρών; 1215
 IP. μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδεὶς ᾧ μέλε.
 ΠΕΙ. κάπειτα δῆθ' οὕτω σιωπῇ διαπέτει
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους;
 IP. ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεούς;
 ΠΕΙ. οὐκ οἶδα μὰ Δί' ἔγωγε· τῇδε μὲν γὰρ οὐ.
 1220 ἀδικεῖς δὲ καὶ νῦν. ἄρά γ' οἶσθα τοῦθ' ὅτι
 δικαιοτάτ' ἂν ληφθεῖσα πασῶν Ἰρίδων
 ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες;
 IP. ἀλλ' ἀθανάτος εἰμ'. ΠΕΙ. ἀλλ' ὅμως ἂν ἀπέθανες.

War. As to the Salaminian see supra 147 and the note there. The Paralus was one of the nine triremes which escaped with Conon from the catastrophe of Aegospotami, and was by him despatched to Athens to convey the fatal intelligence. Xen. Hell. ii. 1. 28, 29. αἱ μάλιστα ταχυναντοῦσαι πρόδρομοι, they are called by Alciphron, Ep. i. 11.

1206. τρίορχος] It may seem somewhat incongruous that a buzzard should be ordered to arrest a Goddess: but the incongruity disappears in the acting, as was shown by the performance at Cam-

bridge; buzzard and Goddess being alike represented by full-grown men. The compound ἀναπτάμενος is used because the bird is to fly from the orchestra up to the stage

1212. κολοιάρχους] The sentry chiefs. ἡμεροφύλακες γὰρ οἱ κολοιοί.—Scholiast. See 1174 supra.

1213. σφραγίδ'] Cloudecuckoobury resembles a beleagured town; into which nothing can be admitted without official authorization. A person must produce a sealed passport, σφραγίδα: a bale of goods must have an official label or

- IRIS. Why, what's all this? PEI. Fly up, some buzzard there,
Fly up, and seize her. IRIS. ME! Seize ME, do you say?
What the plague's this? PEI. You'll find to your cost, directly.
- IRIS. Well now, this passes! PEI. Answer! By what gates
Got you within the city wall, Miss Minx?
- IRIS. I' faith, I know not, fellow, by what gates.
- PEI. You hear the jade, how she prevaricates!
Saw you the daw-commanders? What, no answer?
Where's your stork-pass? IRIS. My patience, what do you mean?
- PEI. You never got one? IRIS. Have you lost your wits?
- PEI. Did no bird-captain stick a label on you?
- IRIS. On ME? None stuck a label, wretch, on ME.
- PEI. So then you thought in this sly stealthy way
To fly through Chaos and a realm not yours.
- IRIS. And by what route, then, ought the Gods to fly?
- PEI. I' faith, I know not. Only not by this.
This is a trespass! If you got your rights,
Of all the Irises that ever were
You'd be most justly seized and put to death.
- IRIS. But I am deathless. PEI. All the same for that

ticket, *σύμβολον*, affixed to it, to show that it contains nothing contraband. Iris has neither passport nor label; and is naturally a little aggrieved at the idea of being ticketed like a "piece of goods." This, I think, though with some hesitation, is the real distinction between *σφραγὶς* and *σύμβολον*, though the Commentators do not recognize any distinction.

1220. οὐκ οἶδα μὰ Δι' ἔγωγε] Peisthetaerus is borrowing the words (*supra* 1210), and mimicking the tone, of

1210

1221. ἀδικεῖς δὲ καὶ νῦν] He has been laying down a general law for all the Gods to observe; but now, suddenly turning upon Iris, "Why even now," he declares, "at this very moment whilst you are talking, you are transgressing the law" (compare *ἔδοξαν ἀδικεῖν* *infra* 1585) "and deserve to die."

1224. ἀθάνατός εἰμι] Iris addresses him, as Apollo (*Iliad* xxii. 13) addresses Achilles, οὐ μὲν με κτενέεις, ἐπεὶ οὗτοι μόρσιμός εἰμι. Peisthetaerus, however, makes light of *that* difficulty.

- δεινότατα γάρ τοι πεισόμεσθ', ἐμοὶ δοκεῖ, 1225
 εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ
 ἀκολαστανεῖτε, κοῦδέπω γνώσεσθ' ὅτι
 ἀκρατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.
 φράσον δέ τοί μοι τῷ πτέρυγε ποῖ ναυστολεῖς ;
 IP. ἐγώ ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς 1230
 φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς
 μηλοσφαγεῖν τε βοθυτοῖς ἐπ' ἐσχάrais
 κνισᾶν τ' ἀγνιάς. ΠΕΙ. τί σὺν λέγεις ; ποίοις θεοῖς ;
 IP. ποίοισιν ; ἡμῖν τοῖς ἐν οὐρανῷ θεοῖς.
 ΠΕΙ. θεοὶ γὰρ ὑμεῖς ; IP. τίς γάρ ἐστ' ἄλλος θεός ; 1235
 ΠΕΙ. ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοὶ,
 οἷς θυτέον αὐτοὺς, ἀλλὰ μὰ Δί' οὐ τῷ Δί.
 IP. ὦ μῶρε μῶρε μὴ θεῶν κίνει φρένας
 δεινὰς, ὅπως μὴ σου γένος πανώλεθρον
 Διὸς μακέλλῃ πᾶν ἀναστρέψει Δίκη, 1240
 λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς
 καταιθαλώσει σου Λικυμνίαις βολαῖς.
 ΠΕΙ. ἄκουσον αὐτῇ· παῦε τῶν παφλασμάτων·
 ἔχ' ἀτρέμα. φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
 ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς ; 1245

1230. πρὸς ἀνθρώπους] Apparently the Gods are already feeling the sudden cessation of their accustomed offerings, but are not yet aware of the cause. This, however, they soon learn, possibly from Iris herself, when she returns to heaven ἄπρακτος. With line 1232 compare Plutus 819, 820.

1238. ὦ μῶρε μῶρε] At this audacious pronouncement of Peisthetaerus, Iris starts off in a vein of high Tragedy. Her language is partly borrowed from the ancient Tragedians ; partly com-

posed in imitation of their style. For the *pick-axe of Zeus*, Διὸς μάκελλα, the Scholiast refers to a line from an unknown play of Sophocles χρυσῇ μακέλλῃ Ζηρὸς ἐξαναστραφῇ, and Bergler to Agamemnon 508 Τροίαν κατασκάψαντα τοῦ δικηφόρου Διὸς μακέλλῃ.

1242. καταιθαλώσει] Scil. αἰθαλόεντι κεραυνῷ, Hesiod, Theog. 72. Cf. Eur. Suppl. 640, Ion 215. Peisthetaerus is mightily tickled with this long Tragic word, and twice retorts it upon Iris, infra 1248, 1261. For κεραυνῷ Iris substitutes

You should have died. A pretty thing, forsooth,
 If, whilst all else obey us, you the Gods
 Run riot, and forget that you in turn
 Must learn to yield obedience to your betters.
 But tell me, where do you navigate your wings?

IRIS. I? From the Father to mankind I'm flying,
 To bid them on their bullock-slaughtering hearths
 Slay sheep to the Olympian Gods, and steam
 The streets with savour. PEI. What do you say? What Gods?

IRIS. What Gods? To us, the Gods in Heaven, of course.

PEI. (*With supreme contempt.*) What, are you Gods? IRIS. What other Gods exist?

PEI. Birds are now Gods to men; and men must slay
 Victims to them; and not, by Zeus, to Zeus.

IRIS. O fool, fool, fool! Stir not the mighty wrath
 Of angry Gods, lest Justice, with the spade
 Of vengeful Zeus, demolish all thy race,
 And fiery vapour, with Licymnian strokes,
 Incinerate thy palace and thyself!

PEI. Now listen, girl; have done with that bombast.
 (Don't move.) A Lydian or a Phrygian is it,
 You think to terrify with words like those?

"Licymnian strokes." Licymnius the half-brother of Alcmena (the mother of Heracles) was killed by Tlepolemus the son of Heracles. The allusion here is to the "Licymnius" of Euripides, in which somebody, or something, was destroyed by lightning; Hesychius says a *ship*, the Scholiast here a *man*. Probably this and the preceding line are taken substantially from the Tragedy, except that Aristophanes has substituted *Λικυμνίας* for the epithet employed by Euripides.

words, is evidently quaking at the menacing tone and gesture of Peisthetaerus, and is timorously spreading her wings to fly out of his reach, when he thus bids her to keep still. With this injunction compare the phrase *ἀλλ' ἔχ' ἡσυχος* (*Nay, but hear me out, Way*), wherewith in Eur. Med. 550, Hipp. 1313 a speaker wards off a threatened interruption.—Peisthetaerus can quote Tragedy as well as Iris, and the words *πότερα Λυδὸν ἢ Φρύγα* are taken without alteration from Alcestis 675.

1244. *ἔχ' ἀρρέμα*] Iris, for all her brave

- ἄρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,
 μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος
 καταιθαλώσω πυρφόροισιν αἰετοῖς;
 πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
 ὄρνεις ἐπ' αὐτὸν παρδαλᾶς ἐνημμένους 1250
 πλεῖν ἑξακοσίους τὸν ἀριθμόν. καὶ δὴ ποτε
 εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.
 σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου
 πρώτης ἀνατείνας τὸ σκέλη διαμηριῶ
 τὴν Ἴριν αὐτὴν, ὥστε θαυμάζειν ὅπως 1255
 οὕτω γέρων ὦν στύομαι τριέμβολον.
 IP. διαρραγείης ὦ μέλ' αὐτοῖς ῥήμασιν.
 PIEI. οὐκ ἀποσοβήσεις; οὐ ταχέως; εὐρὰξ πατάξ.
 IP. ἦ μὲν σε παύσει τῆς ὕβρεως οὐμὸς πατήρ.
 PIEI. οἴμοι τάλας. οὔκουν ἐτέρωσε πετομένη 1260
 καταιθαλώσεις τῶν νεωτέρων τινά;

1247. δόμους Ἀμφίονος] The quotation from the *Alcestis* of Euripides is speedily followed by a quotation from the *Niobe* of Aeschylus. Ἐκ Νιόβης Αἰσχύλου, says the Scholiast; and the remark is supposed to apply not only to these two words but also to the whole of the succeeding line. See Wagner on the *Fragments of the Niobe*. Amphion, the husband of Niobe, was the noble minstrel, at the music of whose lyre the stones leapt from the ground, and fitted themselves together to form the ramparts and buildings of Thebes. It was his children who were all slain by Apollo and Artemis. See the note on *Frogs* 912. Aristophanes takes the lines as they stood, and infuses a comic flavour into the tragedy by the retention of Amphion's

name instead of changing it into the name of Zeus. The words δόμοι Ἀμφίονος occur also in the *Antigone*, line 1155.

1249. πορφυρίωνας] These little inoffensive birds are selected to lead the assault against Zeus solely on account of their name (πορφυρίων), which is that of one of the most formidable antagonists of the Gods in the legendary War of the Giants (supra 553). Their little purple bodies, like the mighty Giants, are to be clad in leopard-skins, παρδαλᾶς ἐνημμένοι, a phrase probably itself borrowed from some ancient Tragedy.

1253. τῆς διακόνου] In the *Iliad*, Iris is message-carrier of Zeus, as Hermes (διάκτορος Ἀργειφόντης) is in the *Odyssey*. In the present very gross passage, Peisithetaerus has "yet that grace of courtesy

Look here. If Zeus keep troubling me, I'll soon
 Incinerate his great Amphion's domes
 And halls of state with eagles carrying fire.
 And up against him, to high heaven, I'll send
 More than six hundred stout Porphyryion rails
 All clad in leopard-skins. Yet I remember
 When one Porphyryion gave him toil enough.
 And as for you, his waiting-maid, if you
 Keep troubling me with your outrageous ways,
 I'll outrage *you*, and you'll be quite surprised
 To find the strength of an old man like me.

IRIS. O shame upon you, wretch, your words and you.

PEI. Now then begone; shoo, shoo! Eurax patax!

IRIS. My father won't stand this; I vow he won't.

PEI. Now Zeus-a-mercy, maiden; fly you off,
 Incinerate some younger man than I.

in him left" that he addresses the Goddess in the third, and not in the second person. In 1253, for σοῦ he substitutes τῆς διακόνου (the handmaid of Zeus); and in 1255 for σὲ he substitutes τὴν ἱρὴν αὐτῆν. πρώτης here, like πρώτην 365 supra, seems used for the adverb πρώτον.

1256. τριέμβολον] Πολλάκις ἐμβαλεῖν δυνάμεν. μήποτε δὲ καὶ πλοῖον τις ᾗν κατασκενῇ. καὶ γὰρ δεκέμβολον Αἰσχύλος εἶπε τὴν τοῦ Νέστορος ναῦν ἐν Μυρμιδόσιν.—Scholiast.

1258. εὐράξ πατάξ] Many far-fetched and fanciful explanations have been

suggested for this exclamation; but in my opinion it is merely coined to imitate, and accompany, the clapping of hands; and I have therefore retained it, unchanged, in the translation.

1261. καταθαλώσεις] Τῷ ἔρωτι.—Scho-liast. He treats her reference to her father as the artifice of a finished coquette, designing to lure him on. He is too old a bird, he intimates, to be caught by that sort of chaff. Compare the innocent coquetry with which Hero pretends to repulse, whilst really inviting, the welcome attentions of Leander:

Μῆνιν ξμῶν ἀλέεινε πολυκτεάνων γενετήρων. . . .

τοῖα μὲν ἠπειλήσεν, εὐκίότα παρθενικῆσιν.—MUSÆUS 125, 128.

With this, Iris disappears, to report to father Zeus the ill-success of her mission.

- ΧΟ. ἀποκεκλήκαμεν διογενεῖς θεοὺς [ἀντ.
μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,
μηδέ τιν' ἱερόθυτον ἀνά τι δάπεδον ἔτι 1265
τῇδε βροτῶν θεοῖσι πέμπειν καπνόν.
- ΠΕΙ. δεινὸν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν. 1270
- ΚΗ. ὦ Πεισθέταιρ', ὦ μακάρι', ὦ σοφώτατε,
ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,
ὦ τρισμακάρι', ὦ κατακέλευσον. ΠΕΙ. τί σὺ λέγεις ;
- ΚΗ. στεφάνῳ σε χρυσῷ τῷδε σοφίας οὖνεκα
στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῶ. 1275
- ΠΕΙ. δέχομαι. τί δ' οὕτως οἱ λεῶ τιμῶσί με ;
- ΚΗ. ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
οὐκ οἶσθ' ὅσῃν τιμὴν παρ' ἀνθρώποις φέρει,
ὅσους τ' ἔραστὰς τῇσδε τῆς χώρας ἔχεις.
πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τὴν πόλιν, 1280
ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε,

1263. ἀποκεκλήκαμεν] In this little antistrophe, the Chorus elated at the success with which their champion has daunted and driven back the Goddess, reiterate their unalterable determination to shut out the Gods from all communication with men. καπνός, the last word of the Antistrophe, means, here as frequently elsewhere, the sweet savour arising from the sacrifices. See Lucian's Prometheus (19) where ὁρῶ ὑμᾶς μάλιστα χαίροντας τῷ καπνῷ, καὶ τὴν εὐωχίαν αὐτὴν ἡδίστην οἰομένους, ὁπότεν εἰς τὸν οὐρανὸν ἡ κνίσσα γένηται ἐλίσσομένη περὶ καπνῷ, says Prometheus to the Gods. See the note on 193 supra.

1269. τὸν κήρυκα] Τοῦτο Ἀττικὸν τὸ σχῆμα. ἔδει γὰρ, ὁ κήρυξ εἰ μὴ νοστήσει.—

Scholiast. See supra 483, 652, and the notes there, and on 167 supra. The herald is no sooner mentioned than he appears; indeed these two lines are placed in the mouth of Peisthetaerus merely for the purpose of introducing his arrival. In this respect they resemble lines 1119, 1120 supra. This is the herald mentioned supra 561, 844.

1273. κατακέλευσον] Give the signal. The herald, returning, accosts Peisthetaerus with Oriental magnificence of style, piling upon him all the superlatives and other laudatory epithets which he has at his command. Peisthetaerus listens, but makes no sign, and the herald is at length obliged to ask that his Serene Highness will bid him cease his greeting,

CHOR. Never again shall the Zeus-born Gods,
 Never again shall they pass this way !
 Never again through this realm of ours
 Shall men send up to the heavenly Powers
 The savour of beasts which on earth they slay !

PEI. Well but that herald whom we sent to men,
 'Tis strange if he should nevermore return.

HERALD. O Peisthetaerus, O thou wisest, best,
 Thou wisest, deepest, happiest of mankind,
 Most glorious, most—O give the word ! PEI. What news ?

HER. Accept this golden crown, wherewith all peoples
 Crown and revere thee for thy wisdom's sake !

PEI. I do. What makes them all revere me so ?

HER. O thou who hast built the etherial glorious city,
 Dost thou not know how men revere thy name,
 And burn with ardour for this realm of thine ?
 Why, till ye built this city in the air,
 All men had gone Laconian-mad ; they went

and go on with his intelligence. But which branch of this bidding is specially signified by the verb *κατακέλευσον* is exceedingly doubtful. The Scholiasts, citing Symmachus and Didymus, pronounce for the meaning *bid me stop*. So Suidas, s.v. Pollux iv. segm. 93. On the other hand, in *Frogs* 207 *κατακέλευε* unquestionably means *give the signal for starting*, and several Commentators prefer that signification here. It seems most probable that *κατακελεύειν* means simply *to give the signal word*, as a *κελευστής* does to the oarsmen ; whether the signal was to “stop” or “go on.” See the note on *ὠδπ*, *infra* 1395. Here,

however, both interpretations come to the same thing ; to *stop* his panegyric was equivalent to *going on* with his news. *γλαφυρὸς* means *exquisite, accomplished*, and so, colloquially, *knowing, deep*.

1274. *στεφάνῳ χρυσῷ*] A crown of gold was voted to illustrious citizens, not merely by their own city, but often by other states. The people of Scione crowned Brasidas with a crown of gold as the liberator of Hellas (*Thuc.* iv. 121); and Demosthenes declares that it had been his lot καὶ ὑπὸ τῆς πατρίδος καὶ ὑπ' ἄλλων Ἑλλήνων πολλῶν πολλὰκις ἐστεφανῶσθαι, *De Coronâ* 321 (p. 313).

ἐκόμων ἐπείνων ἐρρύπων ἐσωκράτουν
 σκυτάλια τ' ἐφόρουν, νῦν δ' ὑποστρέψαντες αὖ
 ὀρνιθομανούσι, πάντα δ' ὑπὸ τῆς ἡδονῆς
 ποιοῦσιν ἅπερ ὀρνιθες ἐκμιμούμενοι. 1285
 πρῶτον μὲν εὐθὺς πάντες ἐξ εὐνῆς ἅμα
 ἐπέτονθ' ἔωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν·
 κᾶπειτ' ἂν ἅμα κατῆραν ἐς τὰ βιβλία·
 εἴτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα.
 ὠρνιθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ 1290
 πολλοῖσιν ὀρνίθων ὄνοματ' ἦν κείμενα.
 πέρδιξ μὲν εἷς κάπηλος ὠνομάζετο
 χῶλδς, Μενίπῳ δ' ἦν χελιδὼν τοῦνομα,
 Ὀπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ,

1282. ἐκόμων κ.τ.λ.] The long hair and short commons, the infrequent use of the bath, and the perpetual use of a walking-stick are all characteristic of the Spartan. See Plutarch's *Lycurgus*, chaps. 10, 12, 17, 22, &c. The term *Σωκρατεῖν*, to act the Socrates, does not carry the matter further; it is merely intended as a concrete illustration of the characteristics already mentioned. Bergler refers to the description given in *Clouds* 835-7 of Socrates and his school. *σκυτάλιον* is equivalent to *βακτηρία*. See *Eccl.* 74, 76.

1286-9. πρῶτον μὲν] Now follow a few little quibbles on words, which in one sense may be referred to the habits of birds; and in another, to the habits, the litigious habits, of Athenian citizens. *νομός* belongs to the land-birds; according to the accent it means either *law* or *pasture*; see the note on 209 *supra* (I had translated it *law* and *lawns* before I was

aware that Mr. Green had suggested the same play on its significations); *βιβλία* belongs to the marsh-birds, meaning either *books* (law-papers), or the *rind of the papyrus*, the reed of the Nile-marshes; while *ψηφίσματα* appears to refer to the *pebbles*, *ψηφοί*, of the sea-shore, amongst which the sea-birds manage to pick up their food. The division of the birds into these three classes was made in the *Bird-call* *supra* 229-52.

1292. πέρδιξ] We next have a little string of nicknames, by which the names of birds are applied to Athenian citizens; most of these nicknames being already in existence; but some, probably, invented by the poet for the purpose of satire. The Scholiasts, indeed, suppose that *πέρδιξ* was the real name of the limping *κάπηλος*, but this is unlikely (all the rest being nicknames); and the circumstance that he is mentioned, so they say, by this name elsewhere, merely

Long-haired, half-starved, unwashed, Socratified,
 With scytales in their hands ; but O the change !
 They are all bird-mad now, and imitate
 The birds, and joy to do whate'er birds do.
 Soon as they rise from bed at early dawn,
 They settle down on laws, as yē on lawns,
 And then they brood upon their leaves and leaflets,
 And feed their fill upon a crop of statutes.
 So undisguised their madness, that full oft
 The names of birds are fastened on to men.
 One limping tradesman now is known as " Partridge " ;
 They dub Menippus " Swallow " ; and Opuntius
 " Blind Raven " ; Philocles is " Crested Lark,"

indicates what a firm hold the nickname had taken at Athens. It probably meant that the man was not only lame but a trickster, the partridge being well-known to use something of " the lapwing's trick," and to feign herself wounded and lame to avert the attention of the dogs from her brood ; see the instances given by White and Markwick in the " Observations on various parts of Nature " appended to White's *Selborne* ; whilst Aristotle's description of the partridge, *κακόηθες τὸ ὄρεον καὶ πανούργον* (H. A. ix. 9. 2) expresses the opinion of the Hellenic world. See the note on 768 *supra*.

1293. *Μενίππος*] Menippus was a horse-breeder and " a piece of a farrier." Before horseshoes were invented it was, as indeed it still is, of great importance to protect from injury the hollow of the horse's foot. This hollow was called *χελιδών* (*χελιδών τὸ κοῖλον τῆς ὀπλῆς τῶν ἵππων*). Hesychius, Suidas, Pollux i.

segm. 188, 199, Xenophon *De Re Equestri*, i. 3, iv. 5, vi. 2), apparently from its supposed resemblance to a swallow ; the frog (Gr. *βάτραχος*) representing the body of the bird, and the adjoining cavities its outstretched wings. In order to harden this soft part of the foot, Xenophon recommends that the stable should be dressed with large stones clamped together with iron ; Menippus seems to have seared the *χελιδών*, and rendered it insensible by cautery. Hence, and not directly from the bird itself, he received his popular nickname of *χελιδών*. The Scholiast says of him *διὰ τὸ ἵπποτρόφον εἶναι, καὶ καντηρία χρῆσθαι οὕτως ὀνομάσθη*. But of course the nickname *χελιδών*, from whatever source derived, was equally apt for the poet's purpose.

1294. *Ὀπουντίω*] This one-eyed Opuntius has already been mentioned *supra* 153, where see the note. He was " *κόραξ* quia *ἄρπαξ*."

κορυδὸς Φιλοκλέει, χηναλώπηξ Θεαγένει,
 ἱβίς Λυκούργῳ, Χαιρεφῶντι νυκτερίς,
 Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
 ὄρνυξ ἐκαλεῖτο· καὶ γὰρ ἦκεν ὄρνυγι
 ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ.

1295

1295. Φιλοκλέει] Why Philocles (supra 281) was called "Crested Lark," and Theagenes (supra 822, 1127) "Sheldrake," we may guess, but cannot discover. The Scholiast conjectures that Philocles was ὀξυκέφαλος εἰς τὸ ἄνω, καὶ ὀρνιθώδης τὴν κεφαλὴν, but this would not account for the specific designation. More probably, he strutted about with a conceited air, imagining that he carried in his head the brains of Aeschylus, his mother's brother. This was a mistake, but the author of the Tragedy which defeated the Oedipus Tyrannus cannot have been altogether destitute of poetical talent.—The Sheldrake (*Vulpanser Tadorna*) derived its name of χηναλώπηξ from its amphibious habits; living on the water (like a χῆν), but making its nests (like an ἀλώπηξ) in burrows on dry land, the nest being often several feet from the entrance of the burrow. Possibly these nests, hidden underground out of sight, may have been thought to resemble the vast estates of Theagenes which were never visible to the naked eye. See 822 supra and the note there.

1296. ἱβίς Λυκούργῳ]* Ἡ ὡς Αἰγυπτίῳ ἢ ὡς μακροσκελεῖ.—Scholiast. The words are cited in the "Lives of the X Orators," and are there supposed to refer to Lycurgus, the noblest of the Athenian orators. But *he* was not born until

many years after the performance of this play; and the nickname was probably given to his grandfather, a distinguished Athenian who himself bore the name Lycurgus.—Chaerephon is again called "the Bat" infra 1564. He is frequently mentioned in these Comedies, and by other Comic poets, who deride him for having become (as Lucian describes Hermotimus in his dialogue of that name, 2) ὥχρὸν ὑπὸ φροντίδων καὶ τὸ σῶμα κατεσκληρότα. Note that the bat is here pointedly reckoned amongst the birds. There was no idea at this time of a great class of "Mammals" which should bring the bat from amongst flying creatures, and the whale from amongst the fishes, into the same category as the Lion and the Horse.

1297. κίττα] The *Jay*, a very noisy bird. Indeed its scientific name is *Garulus glandarius*. "My good woman," says a speaker in the Thrason, a comedy of Alexis, "I never heard a κίττα or a τέττιξ chatter as fast as you," Athenaeus, iv. 10 (p. 133 C). This is why it was a suitable nickname for the orator Syracosius, whose speeches from the bema of the Pnyx are compared by Eupolis to the yapping of a little dog running backwards and forwards on the top of a farm-wall.

Theagenes is nicknamed "Sheldrake" now;
 Lycurgus "Ibis"; Chaerephon the "Vampire";
 And Syracosius "Jay"; whilst Meidias there
 Is called the "Quail"; aye and he's like a quail
 Flipped on the head by some quail-filliper.

Συρακόσιος δ' ἔοικεν, ἥνικ' ἂν λέγῃ,
 τοῖς κυνιδίοις τοῖσιν ἐπὶ τῶν τειχίων
 ἀναβὰς γὰρ ἐπὶ τὸ βῆμ' ὑλακτεῖ περιτρέχων.

The lines are quoted by the Scholiast from the *Πόλεις* (so Kuster for *Πύλαι*) of Eupolis. The remainder of the Scholium need not give us much trouble. It runs as follows: *δοκεῖ δὲ καὶ ψήφισμα τεθεικέναι μὴ κωμωδεῖσθαι ὀνομαστί τινα, ὡς Φρύνιχος ἐν Μονοτρόπῳ φησί· ψῶρ' ἔχε Συρακόσιον. ἐπιφανὴς γὰρ αὐτῷ καὶ μέγα τύχοι. ἀφείλετο γὰρ κωμωδεῖν οὓς ἐπεθύμουν. διὸ πικρότερον αὐτῷ προσφέρονται.* Whatever may be the true reading of this passage it is plain that Syracosius did not pass, though he may have introduced, a resolution forbidding the Comic Poets to attack anybody by name. Syracosius's proposal, whatever it was, having drawn upon him the satire of two of the Comedies competing at this Festival, was probably made only shortly before. Yet in both Comedies Syracosius himself is attacked by name, together with many others, and it is clear that no such law existed in the time of Aristophanes. In the quotation from Phrynichus, for *μέγα* we should probably read *μεγάλη*, the poet hoping that Syracosius will not only catch the scab-disease, but catch it in its most conspicuous and virulent form.

1299. *στυφοκόπου*] The *στυφοκόπος*

(otherwise called *ὀρτυγοκόπος*) was an expert quail-filliper, who staked his own skill against the bird's power of endurance. The quail was placed on a board, *τηλία*, and a ring was drawn round it. Then the *στυφοκόπος* filliped it on the head with his forefinger. If the bird stood its ground, its owner won; but if it flinched and backed out of the ring, the *στυφοκόπος* won. See Pollux, vii. segm. 136, ix. 107-109. Meidias was one of these *στυφοκόποι*, as well as a quail-breeder. *ὁ δὲ Μειδίας*, says the Scholiast on Lucian's "Jupiter Tragedus" 48, *ὀρτυγοκόπος ἦν, ὡς Πλάτων Περιαλγεί, καὶ ὡς πονηρὸν δὲ καὶ κόβαλον καὶ τῶν δημοσίων νοσφιστὴν Φρύνιχος καὶ Πλάτων διαβάλλουσιν*: cf. Athenaeus, xi. 114 (p. 506 D). The passage from the *Περιαλγῆς* of Plato Comicus is preserved by the Scholiast here *χρηστὸν δὲ, μὴ κατὰ Μειδίαν ὀρτυγοκόπον*. See also the philosopher Plato in Alcibiades (i) chap. 16 (p. 120 A). Most of these passages have been cited by earlier Commentators. It was doubtless this connexion with quails, as breeder and filliper, that earned for Meidias the nickname of Quail; and the poet here says that it suited him very well, for that he had a

- ἦδον δ' ὑπὸ φιλορνηθίας πάντες μέλη,
 ὅπου χελιδὼν ἦν τις ἐμπεποιημένη
 ἢ πηνέλοψ ἢ χήν τις ἢ περιστερὰ
 ἢ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
 τοιαῦτα μὲν τὰ κεῖθεν. ἔν δέ σοι λέγω·
 ἦξουσ' ἐκεῖθεν δεῦρο πλεῖν ἢ μύριοι
 πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·
 ὥστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.
 ΠΕΙ. οὐ τάρρα μὰ Δί' ἡμῖν ἔτ' ἔργον ἐστάναι.
 ἀλλ' ὥς τάχιστα σὺ μὲν ἴων τὰς ἀρρίχους
 καὶ τοὺς κοφίνους ἅπαντας ἐμπίπλη πτερῶν·
 Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·
 ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.
 ΧΟ. ταχὺ δὴ πολυάνορα τάνδε πόλιν
 καλεῖ τις ἀνθρώπων.
 ΠΕΙ. τύχη μόνον προσεΐη.
 ΧΟ. κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.
 ΠΕΙ. θάττον φέρειν κεύω.
 ΧΟ. τί γὰρ οὐκ ἔνι ταύτῃ
 καλὸν ἀνδρὶ μετοικεῖν ;

dazed look, like a quail just filliped on the head.

1301. ἐμπεποιημένη] *Worked into, embedded in, the composition.* And accordingly we shall find that each of the three visitors who presently arrive from earth enters singing a song about birds or wings, see *infra* 1337, 1372, and 1410.

1309. σὺ μέν] The person here addressed, and the Manes mentioned two lines below, are mere theatrical supernumeraries, representing slaves, like the Xanthias and Manodorus of 656 *supra*.

1313-34. ταχὺ δὴ . . . πτερώσεις] This little lyrical dialogue is divided into two stanzas (strophe and antistrophe), each consisting of six anapaestic and four iambic lines. All the anapaests are naturally allotted to the light-hearted and irresponsible birds; the more anxious *man* is merely admitted to one or two short iambic lines. In the translation I had originally preserved the metres of the original; but the transitions between anapaestic and iambic lines seemed too abrupt for English ears. The strophe and antistrophe are separated by one

So fond they are of birds that all are singing
 Songs where a swallow figures in the verse,
 Or goose, or may-be widgeon, or ring-dove,
 Or wings, or even the scantiest shred of feather.
 So much from earth. And let me tell you this ;
 More than ten thousand men will soon be here,
 All wanting wings and taloned modes of life.
 Somehow or other you must find them wings.

PEL. O then, by Zeus, no time for dallying now ;
 Quick, run you in ; collect the crates and baskets,
 And fill them all with wings ; that done, let Manes
 Bring me them out ; whilst I, remaining here,
 Receive the wingless travellers as they come.

CHOR. Very soon "fully-manned" will this City be called,
 If men in such numbers invade us.

PEL. So fortune continue to aid us.

CHOR. O, the love of my City the world has enthralled !

PEL. (*To Manes.*) Bring quicker the baskets they're packing.

CHOR. For in what is it lacking
 That a man for his home can require ?

of those tetrameter iambic lines which Aristophanes was fond of introducing into a short lyrical system. Several examples will be found in the *Acharnians* and the *Peace*.—*πολύανωρα*. Not merely full of *birds*, according to the intention of its founders, but, if the envoy's tale be true, full of *men* also. Compounds ending in *-ανωρ* usually (though not invariably) refer to the relationship of husband and wife ; *φιλάνωρ*, *στυγάνωρ*, *ἀστεργάνωρ*, *δυσάνωρ*, *τριάνωρ*, and the like. And so *πολύανωρ* in strictness should mean "the wife of many hus-

bands," *πολύανωρος ἀμφὶ γυναικός*, Aesch. Ag. 62. The epithet was, however, transferred by Euripides to a city "of many men." Iph. Taur. 1282. And "at this rate," say the Chorus, perhaps ridiculing the latter poet's use of the word, "some fellow will soon be calling our city *πολύανωρα*."

1316. *κατέχουσι*] *λείπει ἀνθρώπους*.—Scholiast. It matters little whether the accusative *ἀνθρώπους* is understood or whether the verb is used intransitively, in the sense of *prevail*, *are spread abroad*.

1319. *μετουκείν*] The verb, as here em-

- Σοφία, Πόθος, ἀμβρόσιαι Χάριτες, 1320
 τό τε τῆς ἀγανόφρονος Ἑσυχίας
 εὐήμερον πρόσωπον.
- ΠΕΙ. ὡς βλακικῶς διακονεῖς· οὐ θάπτον ἐγκονήσεις ;
- ΧΟ. φερέτω κάλαθον ταχύ τις πτερύγων. [ἀντ.
 σὺ δ' αὖθις ἐξόρμα, 1326
 τύπτων γε τοῦτον ὠδί.
 πάνυ γὰρ βραδύς ἐστί τις ὥσπερ ὄνος.
- ΠΕΙ. Μανῆς γάρ ἐστι δειλός.
- ΧΟ. σὺ δὲ τὰ πτερὰ πρῶτον 1330
 διάθες τάδε κόσμω,
 τά τε μουσίχ' ὁμοῦ τά τε μαντικά καὶ
 τὰ θαλάττι'. ἔπειτα δ' ὅπως φρονίμως
 πρὸς ἄνδρ' ὀρῶν πτερώσεις.
- ΠΕΙ. οὐ τοι μὰ τὰς κερχνηῆδας ἔτι σοῦ σχήσομαι, 1335
 οὕτως ὀρῶν σε δειλὸν ὄντα καὶ βραδύν.
- ΠΑ. γενοίμαν αἰετὸς ὑψιπέτας, ὡς ἀμ-

ployed, does not, I think, contain any reference to change of domicile, like μέτοικος ; but means merely *to live with, to have for a companion in your home*. What is lacking in our City, say the Chorus, with which it is good for a man to live? With the Birds he will find σοφία, *wit and wisdom* (375 supra), πόθος, which here simply means *yearning Love* (*Ἔρως ὁ ποθευὸς*, supra 696: cf. Hesiod's W. and D. 66), the Heavenly Graces who love the birds' song (supra 781, and compare the ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος of Eur. Bacchae 412), and gentle-minded Quiet. Ἑσυχία, here called ἀγανόφρων, is in Lys. 1289 called μεγαλό-

φρων; and φιλόφρων, as Cary observes, at the commencement of Pindar's eighth Pythian ode.

1326. ἐξόρμα] *Rush out*. The verb is used in an intransitive sense.

1331. διάθες] *Peisthetaerus* is to sort the wings, and arrange them in, at least, three separate heaps. In one place he is to set the wings of the song-birds; in another, those of the birds specially useful for augury; and in a third, the wings of the sea-birds. Then, having regard to each individual, his character and his wants, he will be able to lay his hand at once on the article required by the stranger. The Scholiast says ἀντι-

Here is Wisdom, and Wit, and each exquisite Grace,
And here the unruffled, benevolent face
Of Quiet, and loving Desire.

PEL. Why, what a lazy loon are you! Come, move a little faster, do.

CHOR. O see that he brings me a basket of wings.

Rush out in a whirlwind of passion,
And wallop him, after this fashion.

For the rogue is as slow as a donkey to go.

PEL. No pluck has your Manes, 'tis true.

CHOR. But now 'tis for *you*

The wings in due order to set;

Both the musical wings, and the wings of the seers,

And the wings of the sea, that as each one appears,

The wings that he wants you can get.

PEL. O, by the kestrels, I can't keep my hands

From banging you, you lazy, crazy oaf.

SIRE-STRIKER. (*Singing.*) O that I might as an eagle be,

τοῦ διάκρινον τὰ πτερὰ κατὰ τάξιν, ἑκάστῳ
ἀνδρὶ προσοικειώσας. μουσικὰ δὲ λέγει,
κύκνων καὶ ἀηδόνων, ὅτι μάλιστα εὐφρονά
ἐστι· μαυτικά δὲ, κοράκων καὶ ἀετῶν καὶ
τῶν λοιπῶν, ὅσοις οἰωνίζεται· θαλάττια δὲ,
λάρων καὶ αἰθυιῶν καὶ τῶν ὁμοίων.

1337. γενοίμαν κ.τ.λ.] The wings are
now arranged, and everything is ready
for the reception of visitors. Imme-
diately one of them is heard approach-
ing, singing (as the envoy's narrative
would lead us to expect) a song relating
to birds. His song is of Eagles, but the
wings which he seeks are apparently
those of a cock. He is called a Πατρα-
λοίας (ὁ τὸν πατέρα ἀτιμάζων, πατροσύνης,

Hesychius), not because he has actually
ill-treated his father in any way, but
because he is desirous of settling in a
community where such conduct would
be permissible. In truth he is merely
one of those wild restless spirits whom
idleness makes dangerous, but who, if
once embarked on an active career, may
do credit to their country and them-
selves. It will be remembered that in-
dividuals of this class were specially
invited to Cloudecuckoobury, supra 757.
The song which he is singing is bor-
rowed, the Scholiast tells us, from the
Oenomaus of Sophocles; and Bergler
cites some very similar lines from the

ποταθείην ὑπὲρ ἀτρυγέτου, γλαυκάς
ἐπ' οἶδμα λίμνας.

ΠΕΙ. ἔοικεν οὐ ψευδαγγελήσειν ἄγγελος. 1340

ἄδων γὰρ ὅδε τις αἰετοὺς προσέρχεται.

ΠΑ. αἰβοῖ·

οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·
ἐρῶ δ' ἔγωγε τῶν ἐν ὄρνισιν νόμων.
ὀρνιθομανῶ γὰρ καὶ πέτομαι καὶ βούλομαι
οἰκεῖν μεθ' ὑμῶν κάπιθυμῶ τῶν νόμων.

1345

ΠΕΙ. ποίων νόμων; πολλοὶ γὰρ ὀρνίθων νόμοι.

ΠΑ. πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται
τὸν πατέρα τοῖς ὄρνισιν ἄγχειν καὶ δάκνειν.

ΠΕΙ. καὶ νῆ Δί' ἀνδρεῖόν γε πάννυ νομίζομεν,
ὅς ἂν πεπλήγη τὸν πατέρα νεοττὸς ὢν. 1350

ΠΑ. διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεῖς ἐγὼ
ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.

ΠΕΙ. ἀλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος
παλαιὸς ἐν τοῖς τῶν πελαργῶν κύρβεσιν·
ἐπὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους
πάντας ποιήσῃ τοὺς πελαργιδέας τρέφων,
δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν. 1355

ΠΑ. ἀπέλαυσά τᾶρα νῆ Δί' ἐλθὼν ἐνθαδὶ,

Hippolytus of Euripides, 732 seqq. The words ἐπ' οἶδμα λίμνας occur, as a description of the sea, in Hecuba 446. With ἀτρυγέτου we must understand ἁλός. *O that I might become an Eagle loftily flying, that I might fly over the harvestless ocean, on the swell of the blue sea-waves.* The metre of the first two lines, as I have arranged them, is identical.

1346. ὀρνίθων νόμοι] There is no doubt an allusion here to the double sense of

laws νόμοι, and pastures νομοί.

1349. ἀνδρεῖον] This expression is pointed at the unfilial conduct which, from many passages of Aristophanes, would seem to have been prevalent, in his time, at Athens. See Wasps 1039 and the note there.

1354. κύρβεσιν] *Law-tablets.* He is alluding to the "oblong slabs of wood or metal," on which the Athenians wrote their laws. These slabs or tablets were

Flying, flying, flying, flying
Over the surge of the untilled sea !

PEI. Not false, methinks, the tale our envoy told us.
For here comes one whose song is all of eagles.

S.-S. Fie on it !

There's nothing in this world so sweet as flying ;
I've quite a passion for these same bird-laws.
In fact I'm gone bird-mad, and fly, and long
To dwell with you, and hunger for your laws.

PEI. Which of our laws ? for birds have many laws.

S.-S. All ! All ! but most of all that jolly law
Which lets a youngster throttle and beat his father.

PEI. Aye if a cockerel beat his father here,
We do indeed account him quite a—Man.

S.-S. That's why I moved up hither and would fain
Throttle my father and get all he has.

PEI. But there's an ancient law among the birds,
You'll find it in the tablets of the storks ;
*When the old stork has brought his storklings up,
And all are fully fledged for flight, then they
Must in their turn maintain the stork their father.*

S.-S. A jolly lot of good I've gained by coming,

arranged, four together, around a stand five or six feet high. For the convenience of the reader, they were made to slope outwards from the top, and as they turned upon a pivot (ἄξων), he could look through all four without changing his position. The whole structure assumed something of a pyramidal shape, and probably resembled the stands for newspapers or books often seen in our public libraries. See Clouds

448. Solon caused his laws to be written on κύρβεις, which were set up in this manner in the στοὰ βασιλείας. Polity of Athens, chap. 7, where see Dr. Sandys' note.

1357. πάλιν τρέφειν] "*Vicissim alere*," Hemsterhuys. It was the constant belief of ancient naturalists that the young storks repaid their parents' care by providing for their old age.

- εἵπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.
 ΠΕΙ. οὐδέν γ'. ἐπειδήπερ γὰρ ἦλθες ὦ μέλε 1360
 εὖνους, πτερώσω σ' ὥσπερ ὄρνιν ὀρφανόν.
 σοὶ δ' ὦ νεανίσκ' οὐ κακῶς ὑποθήσομαι,
 ἀλλ' οἷάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. σὺ γὰρ
 τὸν μὲν πατέρα μὴ τύπτε· ταυτηνδὶ λαβὼν
 τὴν πτέρυγα καὶ τουτὶ τὸ πλήκτρον θάτέρρα, 1365
 νομίσας ἀλεκτρύνος ἔχειν τονδὶ λόφον,
 φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφε,
 τὸν πατέρ' ἔα ζῆν· ἀλλ' ἐπειδὴ μάχιμος εἶ,
 ἐς τὰπὶ Θράκης ἀποπέτου κάκεῖ μάχου.
 ΠΑ. νῆ τὸν Διόνυσον εὖ γέ μοι δοκεῖς λέγειν, 1370

1360. οὐδέν γ'] The Scholiasts give different explanations of this; but no doubt the true explanation is, *Θάρρει οὖν· οὐ γὰρ θρέψεις τὸν πατέρα*. "You shall not have to support your father; for I will send you to the wars to shift for yourself, as a bird that *has* no father."

1361. *ὄρνιν ὀρφανόν*] It is surprising that no Scholiast or Commentator should have observed that Aristophanes is referring to a very remarkable and imposing ceremony which the audience had been witnessing, in the Theatre itself, at the opening of these very performances. For it was at the Great Dionysia, "when the Tragedies were about to commence," as Aeschines says, "that a herald came forward with a band of youths clad in shining armour, and made a proclamation than which none could be nobler, none a greater incentive to patriotic virtue, saying, These are the orphans of brave men who fell

in battle, valiantly fighting in their country's cause. Wherefore the City of Athens has maintained them during their boyhood, and now having armed them in full panoply dismisses them with her blessing to their homes, and invites them to a front seat, *καλεῖ εἰς προεδρίαν*, in the Theatre," Aesch. *adv. Ctes.* 154 (p. 75). The Scholiast there says, *προεδρίαν· δηλονότι ἐν αὐτῇ τῇ ἡμέρᾳ, ἵνα θεωρήσωσιν ἐν τινὶ τόπῳ τιμίῳ ἐν τῷ θεάτρῳ τοὺς τραγικοὺς καὶ τὰ ἄλλα*. Doubtless they would retain their *προεδρίαν* during the dramatic contest, so that these very orphans, accoutred as they were, would be sitting in full view of actors and audience at the very moment when Peisthetaerus *καθοπλίζει πανοπλίᾳ* (to use the words of Aeschines) the youthful Athenian before him. See on the same subject Isocrates *de Pace* 99, 100.

1362. *ὑποθήσομαι*] This, it has been observed, is borrowed from Theognis—

If now I've got to feed my father too !

PEI. Nay, my poor boy, you came here well-disposed,
And so I'll rig you like an orphan bird.
And here's a new suggestion, not a bad one,
But what I learnt myself when I was young.
Don't beat your father, lad ; but take this wing,
And grasp this spur of battle in your hand,
And think this crest a game-cock's martial comb.
Now march, keep guard, live on your soldier's pay,
And let your father be. If you want fighting,
Fly off to Thraceward regions, and fight there.

S.-S. By Dionysus, I believe you're right.

σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι οἴάπερ αὐτὸς,
Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔρ' ἔδων ξυμβον. (27.)

1365. *πτέρυγα*] The wing is a shield, the spur a sword, and the cock's comb a soldier's helmet. If it be asked how Peisthetaerus, who certainly brought no armour with him, obtained any from the Birds, the answer is that these arms are mere theatrical properties, brought in (like the slaves Xanthias, Manodorus, Manes, &c.) without any reference to the actual plot of the play. It may be that in comparing the arms to wings, &c., the poet was thinking of Homer's description of Achilles robing himself in his celestial armour ; τῷ δ' εὖτε πτερὰ γίγνεται, ἄειρε δὲ ποιμένα λαῶν, *Iliad* xix. 386.—*πλήκτρον*. The Scholiasts, both here and on 759 *supra*, treat the *πλήκτρον* as an artificial metallic spur *ὅπερ περιετίθεισαν τοῖς ἀλεκτρυόσι χαλκοῦν ἐν τῷ μίχῃσθαι*. But even if artificial spurs were used in the time of Aristophanes (as to which

see the article "Cockfighting" in Beckmann's "Inventions"), there is no allusion to them here. *πλήκτρα* τῶν ἀλεκτρυόνων αἱ ἐν τοῖς ποσὶ κερατώδεις ἐξοχαί. Hesychius.—*θάτέρρα*. See the note on *Eccl.* 264.

1369. *τὰπὶ Θράκης*] We have seen, at *Peace* 283, that this expression included Amphipolis and the surrounding district. The warfare in that region was not terminated by the Peace of Nicias, but had been going on, continuously, ever since ; the Athenians endeavouring to subdue their revolted subjects, and re-establish their authority in the country to the north-west of the Aegæan. Note that Peisthetaerus does not advise the young recruit to take part in the Sicilian expedition.

καὶ πείσομαί σοι. ΠΕΙ. νοὺν ἄρ' ἔξεις νῆ Δία.

ΚΙ. ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις·
πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων,

ΠΕΙ. τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.

1375

ΚΙ. ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων.

ΠΕΙ. ἀσπαζόμεσθα φιλόρινον Κινησίαν.

1371. νοὺν ἄρ' ἔξεις] Cf. Eccl. 433. The youth goes away to the wars, and the field is now open for the next arrival.

1372. ἀναπέτομαι κ.τ.λ.] The next arrival is Cinesias, the dithyrambic poet, much in vogue at that time, but constantly ridiculed by the Athenian wits for his strangely attenuated figure, and

musical perversities, and (at a later period) for his profane and dissolute conduct. He too enters singing a bird-song, the first line of which, the Scholiast tells us (and his statement is confirmed by Hephaestion, chap. ix), is borrowed from Anacreon. Anacreon wrote

ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις
διὰ τὸν Ἑρωτ'· οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβᾶν.

(The lines are choriambic, the long syllable which should commence each line being resolved into two short syllables.) But it is quite possible that Cinesias may have incorporated the line into some composition of his own which had perished before the time of the Scholiast. The second line which depicts the singer as flitting, like a bee or a butterfly, from one metre to another, and of which line 1376 is a continuation, is doubtless a quotation from the verses of Cinesias himself, and so probably are the other snatches of song, into which he is perpetually breaking. His verses seem to have been as thin and unsubstantial as their author; airy nothings, consisting of an abundance of fine words with very little sense in them. ὁ νοῦς ἐλάχιστος, says the Scholiast on 1393; and he cites a proverb καὶ διθυράμβων

νοὺν ἔχεις ἐλάττονα, *A Dithyramb has got more sense than you.* In the Gorgias of Plato, chap. 57 (p. 502 A) Socrates is represented as saying, "*What of dithyrambic poetry? Think you that Cinesias, the son of Meles, troubled himself about making his audience better men, or did he merely wish to please and tickle their ears?*" "So far as Cinesias is concerned," replies Callicles, "*that was certainly his only wish.*" Peisthetaerus does not take Cinesias seriously; he treats him in a light bantering fashion, which seems to show that he had not yet acquired his evil reputation for shameless impiety. See Frogs 366, Eccl. 327-30, and the notes there. Athenaeus xii. chap. 76 (p. 551) preserves a passage from an oration of Lysias against him, which begins θαυμάζω δὲ εἰ μὴ βαρέως φέρετε ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις

I'll do it too. PEI. You'll show your sense, by Zeus!

CINESIAS. (*Singing.*) On the lightest of wings I am soaring on high,
Lightly from measure to measure I fly;

PEI. Bless me, this creature wants a pack of wings!

CIN. (*Singing.*) And ever the new I am flitting to find,
With timorless body, and timorless mind.

PEI. We clasp Cinesias, man of linden-wyth.

βοηθός, ὃν ὑμεῖς πάντες ἐπίστασθε ἀσεβέστατον ἀπάντων καὶ παρανομώτατον ἀνθρώπων γεγενέσθαι. οὐχ οὗτός ἐστιν ὁ τοιαῦτα περὶ θεοῦ ἐξαμαρτάνων, ἃ τοῖς μὲν ἄλλοις αἰσχρόν ἐστι καὶ λέγειν, τῶν κωμφοδοδιδασκάλων δ' ἀκούετε καθ' ἕκαστον ἐνιαντόν;

1375. *τουτὶ τὸ πρᾶγμα*] The same words are used of the Pindaric poet supra 906. As Cinesias talks of flying about in all directions, he will require, Peisthetæus thinks, a whole cargo of wings.

1377. *νέαν*] Sc. *ὁδὸν μελέων*. The Scholiast says *ἐπίτηδες ἀδιανοητεύεται, θέλων διαβαλεῖν τὰ Κινησίου ποιήματα*. And

*Κινησίας δέ μ' ὁ κατάρατος Ἀττικὸς
ἐξαρμονίους καμπὰς ποιῶν ἐν ταῖς στροφαῖς
ἀπολώλεκε'.*

1378. *φιλύρινον*] *Philyra*, *bass*, is the thin slight (*tenuissima*) membrane between the bark and the wood of the linden or lime-tree; if it should not rather be called the inner layer of the bark. Pliny, N. H. xvi. 25. This inner bark when steeped in water comes off in ribbons which are used by our gardeners for tying up plants, and similar purposes; and were formerly employed by the Romans to tie up the hair, or to be interwoven with wreaths for the hair. Pliny, *ubi supra*. *Displacent nexæ philyra coronæ*, Horace, Odes i. 38. 2.

another Scholiast observes *εἰς τὸ ἀδιανόητον. ἐκ δὲ τῶν αὐτοῦ Κινησίου περιπλοκὴν ἔχει*. No doubt there is an intention throughout to ridicule the verses of Cinesias as empty nonsense; but the present line, conjoined with 1373, is aimed at his love for musical innovations. *I fly from one mode of melody to another, always pursuing a new one*. Music herself, in the long fragment from Pherecrates preserved by Plutarch, "De Musica," bitterly complains of his doings—

*Ebrius incinctis philyra conviva capillis
Saltat*, Ovid, Fasti v. 337. So again it supplied the place of rushes for ropes (Pliny xix. 9) as it still does for mats. "The bark of the lime, or at least its interior layers, after being steeped and macerated in water, forms the material of which our bass-mats are made." Selby's British Forest Trees, p. 7. The epithet *tenuissima*, which Pliny gives to the *philyra*, explains its application to Cinesias here. And Athenæus cannot be heard, when he says (xii. 76) that it referred to some thin stays which Cinesias

- τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλείς ;
 ΚΙ. ὄρνις γενέσθαι βούλομαι 1380
 λιγύφθογγος ἀηδών.
 ΠΕΙ. παῦσαι μελωδῶν, ἀλλ' ὃ τι λέγεις εἰπέ μοι.
 ΚΙ. ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος
 ἀναπτάμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
 ἀεροδονήτους καὶ νιφοβόλους ἀναβολὰς. 1385
 ΠΕΙ. ἐκ τῶν νεφελῶν γὰρ ἄν τις ἀναβολὰς λάβοι ;
 ΚΙ. κρέματα μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.
 τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
 ἀέρια καὶ σκότιά γε καὶ κυανανγέα
 καὶ πτεροδόνητα· σὺ δὲ κλύων εἴσει τάχα. 1390
 ΠΕΙ. οὐ δῆτ' ἔγωγε. ΚΙ. νῆ τὸν Ἑρακλέα σὺ γε.
 ἅπαντα γὰρ δίδειμί σοι τὸν ἀέρα.
 εἶδωλα πετεινῶν

was in the habit of wearing. As to ἀσπαζόμεσθα see Clouds 1145, Plutus 324.

1379. ἀνὰ κύκλον κυκλείς] This is an amplification of the phrase κυκλεῖν πόδα occasionally employed by the Tragic Poets. Bergler refers to Soph. Ajax 19, and Eur. Or. 632, and Blaydes to Eur. El. 561. It is used here, as the Scholiast says, ἐπειδὴ κυκλίων ἀσμάτων ποιητὴς ἐστὶ. Whether Cinesias was really lame or not, the Scholiasts cannot tell us. Possibly the word κυλλός is inserted merely for the sake of the

alliteration; or Cinesias may himself in some of his compositions have applied to the foot an epithet which in strictness is used only of the hand.

1381. λιγύφθογγος] "Of thrilling song" Rudd. The epithet λιγύς or λιγυρός is very frequently applied to the clear and plaintive note of the nightingale. ἡ ἀηδὼν ὀρνίθων λιγυρωτάτη, Aelian, N. A. i. 43 ; ἰὼ, ἰὼ λιγείας μόρον ἀηδόνο, Agamem. 1145 ; ἔνθ' ἃ λίγεια μινύρεται ἀηδών, Oed. Col. 671. Dr. Blaydes refers to Theognis 939

οὐ δύναμαι φωνῇ λίγ' ἀειδέμεν ὥσπερ ἀηδών
 καὶ γὰρ τὴν προτέρην νύκτ' ἐπὶ κῶμον ἔβην.

1382. ὃ τι λέγεις] *What you mean. What you are talking about.* Photius, s.v. πεζῇ, says πεζῇ φράσαι, τὸ ἄνευ μελῶν.

Παῦσαι μελωδοῦσ' (μὲν ᾠδοὺς, MSS., and the true reading may be μὲν ᾠδῆς), ἀλλὰ πεζῇ μοι φράσον, ὁ Κωμικός. In sense, the

Why in the world have you whirled your splay foot hither?

CIN. (*Singing.*) To be a bird, a bird, I long,

A nightingale of thrilling song.

PEL. O stop that singing; prithee speak in prose.

CIN. O give me wings, that I may soar on high,
And pluck poetic fancies from the clouds,
Wild as the whirling winds, and driving snows.

PEL. What, do you pluck your fancies from the clouds?

CIN. Why our whole trade depends upon the clouds;
What are our noblest dithyrambs but things
Of air, and mist, and purple-gleaming depths,
And feathery whirlwings? You shall hear, and judge.

PEL. No, no, I won't. CIN. By Heracles you shall.

I'll go through all the air, dear friend, for you.

(*Singing.*) Shadowy visions of

line which Photius gives is practically identical with the present; and I suspect that his is the form which the present line assumed when it passed into a current saying. We shall find the prose (that is, the iambs) of Cinesias as fanciful and poetic as the prose of the Pindaric poet. See the note on 904 supra.

1385. ἀναβολάς] *Dithyrambic odes*, not "preludes" as the Scholiasts and Commentators absurdly translate it. It was long ago pointed out in the notes on the cognate passage of the Peace (829-31), that the dithyrambic ἀναβολή was a prolonged continuous effusion, unconfined by stanza or strophe, and terminating only with the termination of the subject. Aristotle's *Rhetoric* iii. 9. 1 and Twining's note 17 to the

Poetics. Both in the Peace, and in the Clouds (331 seqq.), the dithyrambic poets are satirically described as drawing their inspiration from the Clouds and Air.

1392. δίδωμι τὸν ἀέρα] These words, on the lips of Cinesias, have a double meaning; (1) *I will fly through all the air*; and (2) *I will go through all my dithyrambs*; the air being, to use the language of the Scholiast on 1387, the ὕλη τῶν ποιημάτων, the material out of which these dithyrambic poems were composed. The little "swallow-flight of song" which follows, εἶδωλα . . . ταναοδείρων, is quite unconnected with anything which precedes or follows. It is probably a literal quotation from Cinesias.

- αἰθεροδρόμων
οἰωνῶν ταναοδείρων.
- ΠΕΙ. ὦπ. 1395
- ΚΙ. τὸν ἀλάδρομον ἀλάμενος
ἄμ' ἀνέμων πνοαῖσι βαίην.
- ΠΕΙ. νῆ τὸν Δί' ἧ' γὼ σου καταπαύσω τὰς πνοάς.
- ΚΙ. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδὸν,
τοτὲ δ' αὖ βορέα σῶμα πελάζων,
ἀλίμενον αἰθέρος αὐλακα τέμνων. 1400
- χαρίεντά γ' ὦ πρεσβυτ' ἐσοφίσω καὶ σοφά.
- ΠΕΙ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος ;
- ΚΙ. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' αἰεί ;
- ΠΕΙ. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων 1405
Λεωτροφίδῃ χορὸν πετομένων ὀρνέων

1395. ὦπ.] This nautical exclamation is in the Frogs employed by Charon as well when he is putting his boat to land (180) as when he is pushing it off again (208). It cannot, therefore, be *exclusively* either a *κέλευσμα καταπαύον τὴν κωπηλασίαν*, as the Scholiasts here say, or an *ελατικὸν ἐπίφθεγμα* as the Scholiasts on the Frogs say. It seems intended merely to chime in with, and control, the rise and fall of the oar, and its meaning would depend upon the rapid or tardy manner in which the speaker pronounced it. Here we may suppose it intended to regulate the movements of Cinesias who is making as though he would launch into the air.—*ἀλάδρομον ἀλάμενος*. There is doubtless a play on these two words. Their meaning "Leap along the sea-ward course" is not

very perspicuous, but we have already learned not to expect too much sense in a dithyramb. The song of Cinesias from here to *αὐλακα τέμνων* can grammatically be construed as a single fragment, but the change in the metre makes it probable that the first quotation terminates with *βαίην*. Whilst Cinesias is singing Peisthetaerus is busy making an elaborate combination of wings, with which, in line 1400, he begins to flap the songster round the stage. Not that he has any intention of hurting him ; that it is mere banter is shown by the dialogue which ensues.

1400. *αἰθέρος αὐλακα τέμνων*] So Bacchylides v. 17 describes himself as an Eagle *βαθὺν αἰθέρα τάμνων*.

1401. *χαρίεντα*] Cinesias hardly knows whether to be amused or offended at

Wing-spreading, air-treading,
Taper-necked birds.

PEI. Steady, there !

CIN. (*Singing.*) Bounding along on the path to the seas,
Fain would I float on the stream of the breeze.

PEI. O by the Powers, I'll stop your streams and breezes.

CIN. (*Singing.*) First do I stray on a southerly way ;
Then to the northward my body I bear,
Cutting a harbourless furrow of air.

A nice trick that, a pleasant trick, old man.

PEI. O you don't like being feathery-whirl-winged, do you ?

CIN. That's how you treat the Cyclian-chorus-trainer
For whose possession all the tribes compete !

PEI. Well, will you stop and train a chorus here
For Leotrophides, all flying birds,

the flapping he has received ; but that the line is uttered in a somewhat querulous tone is plain from the reply of Peisthetaerus.

1402. *πτεροδόγῃτος*] *Ἀντὶ τοῦ πτεροῖς πληχθεῖς. παίζει δὲ πρὸς τὰ εἰρημένα* (supra 1390).—Scholiast.

1403. *κυκλιοδιδάσκαλον*] It must be remembered that "there were three choruses belonging to Bacchus, the *κωμικός*, the *τραγικός*, and the *κύκλιος*, the last of which had its prize and its judges at the Dionysia, as the other two had. Aesch. *Contra Ctes.* (233), p. 87. *καὶ τοὺς μὲν κριτὰς, τοὺς ἐκ Διονυσίων, εἰς μὴ δικαίως τοὺς κυκλίους χοροὺς κρίνωσι, ζημιούτε,*" Bentley (*Phalaris xi.*). The prize was a bull, and apparently each of the Athenian tribes supplied a chorus to compete for it. Cinesias, at present

a favourite musician and dithyramb-writer, boasts that every tribe was anxious to secure his services for its own chorus ; as if he were another Simonides. See the notes on Wasps 1410, 1411. The *κυκλιοδιδάσκαλος* bore the same relation to the dithyrambic or Cyclian chorus, as the *κωμοδοδιδάσκαλος* (Peace 737) bore to the Comic Chorus.

1406. *Λεωτροφίδῃ*] Why is Leotrophides selected to be the choregus of the bird Chorus ? Doubtless, as the Scholiasts tell us, because of his light and bird-like appearance ; *ἐπεὶ δὲ*, they say, *καὶ οὗτος τῶν σφόδρα λεπτῶν ἦν*, and again, *ὅτι κοῖφος καὶ χλωρὸς ἦν, ὡς εἰκέναι ὄρνιθι*. And they refer to other comic poets who allude to his extreme tenuity. It would seem from a passage in Lucian

Κρεκοπίδα φυλήν; ΚΙ. καταγελάς μου, δῆλος εἶ.
 ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
 πρὶν ἂν πτερωθεὶς διαδράμω τὸν ἄερα.

ΣΥ. ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτεροποίκιλοι,
 τανυσίπτερε ποικίλα χελιδοῖ;

ΠΕΙ. τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεργήγορεν.
 ὅδ' αὖ μινυρίζων δευρό τις προσέρχεται.

ΣΥ. τανυσίπτερε ποικίλα μάλ' αὖθις. 1415

("How to write History," 34) that his name became proverbial for extreme slightness and fragility, just as Milo the athlete's was for size and strength. "To transform a fool into a sage," says Lucian, "were a nobler and more precious thing than to transmute lead into gold, or a Leotrophides into a Milo."

1407. Κρεκοπίδα φυλήν] Crecopid by tribe, not "of the Crecopid tribe," as in Antiphon's "In the matter of a Choreutes," 11 (p. 142), and as it has been universally translated here. Κρεκοπίδα agrees, not with φυλήν, but with χορὸν, and φυλήν is the accusative appended after Κρεκοπίδα, as in the common instances of ἔστι δὲ τὸν δῆμον Πιτθεὺς, and the like. The MS. reading is Κεκροπίδα, the well-known name of an Athenian tribe, but it is obvious that some joke is intended, and I have no hesitation in adopting the suggestion first made by Dr. Blaydes in his original edition (Oxford, 1842), and reading Κρεκοπίδα (κρέξ a cornrake or landrail) as a pun upon the name Κεκροπίδα.—καταγελάς. Bentley suggests καταγελῶν,

but though the participle may be the ordinary construction, the MS. reading is far more lively and colloquial. In Plato's Euthyphron, Socrates is endeavouring to extract from Euthyphron, who professes special knowledge of the subject, a definition of the essential nature of Righteousness or Right (ἡ δσιότης, τὸ δσιον) as distinguished from Wrong (τὸ ἀνόσιον). Euthyphron gives several explanations, which Socrates has no difficulty in proving fallacious or inadequate; and then pretending to think it impossible that Euthyphron is really unable to solve the problem, he exclaims *Ah! you do not wish to tell me, Euthyphron; I have found you out, οὐ πρόθυμός με εἶ διδάξαι, δῆλος εἶ*, chap. 17 (14 B).

1410. ὄρνιθες κ.τ.λ.] Cinesias disappears, and is immediately succeeded by the third, and last, of these Athenian visitors. He is a Sycophant or Common Informer, and he too enters singing about birds; but in character with his prying and inquisitive business, he is interrogating a swallow about certain pauper birds, of whose movements he professes to be

Crake-oppidans? CIN. You're jeering me, that's plain.
But I won't stop, be sure of that, until
ge t me wings, and peragate the air.

SYCOPHANT. (*Singing.*) Who be these on varied wing, birds who have not anything?

O tell me, swallow, tell me, tell me true,

O long-winged bird, O bird of varied hue !

PEI. Come, its no joke, this plague that's broken out ;

Here comes another, warbling like the rest.

SYC. (*Singing.*) Again I ask thee, tell me, tell me true,

O long-winged bird, O bird of varied hue !

suspicious. The Scholiast says that the first line is adapted from Alcaeus,

ὄρνιθες τίνες οἷδ' ὠκεανῷ γὰς ἀπὸ περράτων

ἦνθον, πανέλοπες (*widgeons*) ποικιλόδειροι τανυσίπτεροι ;

From line 1416 the song would appear to be a scolium or catch (see Wasps 1222-48 and the notes there), and its metres are certainly in favour of that view. The first line is in the same choriambic metre as the scolium cited in Wasps 1238 Ἀδμήτου λόγον, αἰτάρει, μαθὼν τοὺς ἀγαθοὺς φίλει. And I think that the second line is intended to be in the commonest and most famous of all scolium metres, the hendecasyllabic Phalaeceian (the favourite metre of Catullus), ἐν μύρτου κλαδί τὸ ξίφος φορήσω, as to which see Hephaestion chap. x and Gaisford's notes. These lines may be taken to consist of three sections, "Doctis | Júpiter | ét laboriosis |" to take a well-known line of Catullus ; *Tell me | beautiful | particoloured swallow.* The emphasis is thrown on the first syllable of each section. The second section is a dactyl, the third an ithyphallic. The first section may be either

a spondee, a trochee, or an iamb ; but it must not be a pyrrhic (⏏). See Atilius Fortunatus cited by Gaisford ubi supra, and the first four lines of Catullus. Therefore, in the scolium, either the first or the second syllable of τανυσίπτερε must have been lengthened. If Dindorf (de Metris) is right in considering that the words οἰωνῶν ταναοδείρων (254, 1394) form a paroemiac verse, like βωμοὶ δώροισι φλέγονται, we might suppose the first syllable in τανυσίπτερε to be long here ; but I think it more probable that the *second* syllable is long, as in the 35th Anacreontic (ed. Bergk) :

ἐδόκουν ἄκροισι ταρσοῖς

δρόμον ὠκὺν ἐκτανύειν

μετὰ παρθένων ἀθύραν.

1415. μάλ' αἰθις] Receiving no answer from the swallow, the Informer repeats his appeal, varying the words, but retaining the metre.

- ΠΕΙ. ἐς θοϊμάτιον τὸ σκόλιον ἄδειν μοι δοκεῖ,
 δεῖσθαι δ' ἔοικεν οὐκ ὀλίγων χελιδόνων.
- ΣΥ. τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους ;
- ΠΕΙ. ὁδὶ πάρεστιν· ἀλλ' ὅτου δεῖ χρὴ λέγειν.
- ΣΥ. πτερῶν πτερῶν δεῖ· μὴ πύθῃ τὸ δεύτερον. 1420
- ΠΕΙ. μὼν εὐθὺ Πελλήνης πέτεσθαι διανοεῖ ;
- ΣΥ. μὰ Δί' ἀλλὰ κλητὴρ εἰμι νησιωτικὸς
 καὶ συκοφάντης, ΠΕΙ. ὦ μακάριε τῆς τέχνης.
- ΣΥ. καὶ πραγματοδίφης. εἴτα δέομαι πτερὰ λαβὼν
 κύκλῳ περισοβεῖν τὰς πόλεις καλούμενος. 1425
- ΠΕΙ. ὑπαὶ πτερύγων τι προσκαλεῖ σοφώτερον ;
- ΣΥ. μὰ Δί' ἀλλ' ἔν' οἱ λησταί γε μὴ λυπῶσί με,
 μετὰ τῶν γεράνων τ' ἐκεῖθεν ἀναχωρῶ πάλιν,
 ἀνθ' ἔρματος πολλὰς καταπεπωκὼς δίκας.
- ΠΕΙ. τουτὶ γὰρ ἐργάζει σὺ τοῦργον ; εἰπέ μοι, 1430
 νεανίας ὦν συκοφαντεῖς τοὺς ξένους ;
- ΣΥ. τί γὰρ πάθω ; σκάπτειν γὰρ οὐκ ἐπίσταμαι.

1416. ἐς θοϊμάτιον] The cloke of the Informer, like that of the Poet, supra 915, was so tattered and torn, that it seemed hardly a sufficient protection against the winter cold, and his repeated invocations of the swallow are occasioned, Peisthetaerus suggests, by his longing for the return of spring. He must want a whole flight of swallows, since μία χελιδὼν ἔαρ οὐ ποιεῖ. See the note on the first line of the Thesmorphorizusae.

1420. πτερῶν πτερῶν δεῖ] Παρὰ τὸ Αἰσχύλου, ἐκ Μυρμιδόων. “ὄπλων, ὅπλων δεῖ.”—Scholiast. “Arms, Arms I want.” They are the words of Achilles, raging at the death of Patroclus, and calling for arms wherewith to avenge him ;

his own armour being now worn in triumph by Hector, Iliad xvii. 194.

1421. Πελλήνης] This is another allusion to the Sycophant's insufficient attire. He must be wanting wings, so Peisthetaerus judges from his appearance, that he may fly away to Pellene, and carry off as Epharmostus did (Pind. Ol. ix. 146, to which Bergler refers) “a warm protection from the wintry winds,” ψυχρῶν εὐδιανὸν φάρμακον αὐρῶν, in the shape of one of those famous Πελληνικαὶ χλαῖναι, which were given to the victors in the games there held. So in the 10th Nemean (to which Cary refers) we are told that the Argive victors returned from Sicyon enriched with silver wine-cups, and from Pellene clad in soft-woven

- PEI. At his own cloke his catch appears to point ;
More than one swallow *that* requires, I'm thinking.
- SYC. Which is the man that wings the visitors ?
- PEI. He stands before you. What do you please to want ?
- SYC. Wings, wings I want. You need not ask me twice.
- PEI. Is it Pellene that you're going to fly to ?
- SYC. No, no : but I'm a sompnour for the Isles,
Informer,— PEI. O the jolly trade you've got !
- SYC. And law-suit-hatcher } so I want the wings
To scare the cities, serving writs all round.
- PEI. You'll summon them more cleverly, I suppose,
To the tune of wings ? SYC. No, but to dodge the pirates,
I'll then come flying homeward with the cranes,
First swallowing down a lot of suits for ballast.
- PEI. Is this your business ? you, a sturdy youngster,
Live by informing on the stranger-folk ?
- SYC. What can I do ? I never learnt to dig.

garments. These thick woollen robes were seasonable prizes at Pellene, for the Scholiasts on Pindar tell us that the games were held in winter, and that the locality itself was *δυσχείμερος*. *Αἱ Πελληνικαὶ χλαῖναι*, says Pollux vii. segm. 67, *ἦσαν εὐδόκιμοι, ὥς καὶ τοῖς νικῶσιν ἀθληταῖς δίδοσθαι*. They are frequently mentioned by ancient authors.

1424. *καὶ πραγματοδίφης*] The Informer takes no heed of Peisthetaerus' interruption, but continues with the liveliest relish to roll out his various callings.

1426. *ὑπαὶ πτερύγων*] *With the accompaniment of wings*. The words are taken from an old song (Ach. 970), whence

the use of the form *ὑπαί*. There is probably an allusion to the "call" of decoy-birds.

1427. *λησταί*] No sooner had Athens become Mistress of the seas than she endeavoured to suppress the business of piracy, which in heroic times had been so common that it involved no discredit to those who practised it. Many passages, however, show that it still lingered on, in some parts of the Aegaeon. As to the notion that cranes swallowed stones by way of ballast, see 1137 *supra*.

1432. *σκάπτειν*] The surprising resemblance between this line and St. Luke's Gospel xvi. 3 *τί ποιήσω ; σκάπτειν οὐκ ἰσχύω*, has of course been

- ΠΕΙ. ἀλλ' ἔστιν ἕτερα νῆ Δί' ἔργα σόφρονα,
 ἀφ' ὧν διαζῆν ἄνδρα χρῆν τοσουτονί
 ἐκ τοῦ δικαίου μᾶλλον ἢ δικορραφεῖν. 1435
- ΣΥ. ὦ δαιμόνιε μὴ νουθέτει μ' ἀλλὰ πτέρου.
- ΠΕΙ. νῦν τοι λέγων πτερῶ σε. ΣΥ. καὶ πῶς ἂν λόγοις
 ἄνδρα πτερώσειας σύ; ΠΕΙ. πάντες τοῖς λόγοις
 ἀναπτεροῦνται. ΣΥ. πάντες; ΠΕΙ. οὐκ ἀκήκοας,
 ὅταν λέγωσιν οἱ πατέρες ἐκάστοτε 1440
 τοῖς μεираκίοις ἐν τοῖσι κουρείοις ταδί;
 “δαινῶς γέ μου τὸ μεираκίον Διτρέφης
 λέγων ἀνεπτέρωκεν ὥσθ' ἱππηλατεῖν.”
 ὁ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγωδίᾳ
 ἀνεπτέρῳσθαι καὶ πεποτῆσθαι τὰς φρένας. 1445

frequently noticed. The Scholiast says that there was a proverbial expression, *πέζῃ βαδίζω· νέιν γὰρ οὐκ ἐπίσταμαι*.

1435. *ἐκ τοῦ δικαίου*] The reader must not overlook the jingle of sound in the first syllables of *δικαίου* and *δικορραφεῖν*.

1439. *ἀναπτεροῦνται*] This little philosophical disquisition—for it is nothing less—on the *ἀναπτέρωσις* (if I may coin a word) *τῆς ψυχῆς* seems to have reference to some theories with which we are now unacquainted. In later times both the idea and the language became very familiar.

1441. *κουρείοις*] That the barber's shop was the recognized resort of Athenian, as of Roman, gossips is of course well

known. Θεόφραστος *δοῖνα συμπόσια παίζων ἐκάλει τὰ κουρεία, διὰ τὴν λαλιὰν τῶν προσκαθιζόντων*, Plutarch, *Symposiacs* v. 5 (7). There men sat, retailing and discussing news; and a barber's shop is rarely mentioned without some reference to this *seated* group. In Plutus 338 Blepsidemus comes hurrying in, saying that those who sat in the barbers' shops were full of the news, incredible to him, that Chremylus had suddenly become a wealthy man; *ἦν λόγος πολλὸς Ἐπὶ τοῖσι κουρείοις τῶν καθημένων*. In the *Maricas* of Eupolis, the demagogue Hyperbolus avers that he had picked up much useful information by sitting in these resorts:

*καὶ πόλλ' ἔμαθον ἐν τοῖσι κουρείοις ἐγὼ
 ἀτόπως καθίζων κοῦδὲ γινώσκειν δοκῶν* (MEINEKE, F. C. G. ii. 499).

It was told of Dionysius the Younger that, after he had fallen from the throne of Syracuse and was living in obscurity at Corinth, he used to sit in the bar-

bers' shops, and make sport for the company, *ἀποκαθῆσθαι ἐν τοῖσι κουρείοις καὶ γελωτοποιεῖν*, Aelian, V. H. vi. 12. And it was while sitting in one of these

- PEI. O, but by Zeus, there's many an honest calling
 Whence men like you can earn a livelihood,
 By means more suitable than hatching suits.
- SYC. Cmoee, come, no preaching; wing me, wing me, please.
- PEI. I wing you now by talking. SYC. What, by talk
 Can you wing men? PEI. Undoubtedly. By talk
 All men are winged. SYC. All! PEI. Have you never heard
 The way the fathers in the barbers' shops
 Talk to the children, saying things like these,
*"Diitrephes has winged my youngster so
 By specious talk, he's all for chariot-driving."*
*"Aye," says another, "and that boy of mine
 Flutters his wings at every Tragic Play."*

shops, καθήμενος ἐπὶ κουρείου, that the son of Pittacus was killed, Diog. Laert. (Pittacus segm. 76). And finally, according to the well-known anecdote recorded by Plutarch (Nicias 30) it was from a stranger sitting in one of these shops that the Athenians first received the news of the Sicilian catastrophe; ξένος γάρ τις, ἀποβὰς εἰς Πειραιᾶ, καὶ καθίσας ἐπὶ κουρείου, ὡς ἐγνωκότων ἤδη τῶν Ἀθηναίων, λόγους ἐποιεῖτο περὶ τῶν γεγονότων. If in the commencement of the line the MS. reading τοῖς μειρακίοις is retained, the old men must be conceived as sitting in the barber's shop discoursing to a group of youths.

1442. Δαιτρέφης] This rising and successful personage, of whom we have heard supra 798, had recently, we may suppose, been making some grand display of horsemanship or charioteering, which, as we know from the Knights and the Clouds, were fashionable ex-

travagances with high-born Athenian youths.

1443. ἀνεπτέρωκεν] This use of the word is very common with St. Chrysostom. I will give one or two instances out of many. Wanton women, he says in one place, τὰς τῶν νέων ἀναπτέρουσι ψυχὰς, Ad Viduam chap. 6. And to the Phoenician elders and monks he writes, If ye will not hold by me, but prefer τοῖς ἀπατῶσιν ὑμᾶς καὶ ἀναπτέρουσι πεισθῆναι, ἐγὼ ἀνεύθυνός εἰμι, Epistle 123. And such expressions as πῶς ἀνεπτέρωσε τὸν ἀκροατὴν; how did the speaker raise and excite the minds of the audience? are constant in his writings. With μετεωρίζεται four lines below, compare Lucian, Icaromenipp. 3, where Menippus offers to explain his scheme if his friend desires it, and the latter replies πάννυ μὲν οὖν, ὡς ἐγὼ σοι μετέωρός εἰμι ὑπὸ τῶν λόγων.

- ΣΥ. λόγοισί τ' ἄρα καὶ πτεροῦνται ; ΠΕΙ. φήμ' ἐγώ.
 ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται
 ἐπαίρεται τ' ἄνθρωπος. οὕτω καὶ σ' ἐγὼ -
 ἀναπτερώσας βούλομαι χρηστοῖς λόγοις
 τρέψαι πρὸς ἔργον νόμιμον. ΣΥ. ἀλλ' οὐ βούλομαι. 1450
- ΠΕΙ. τί δαὶ ποιήσεις ; ΣΥ. τὸ γένος οὐ καταισχυνῶ.
 παππῶς ὁ βίος συκοφαντεῖν ἐστὶ μοι.
 ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς
 ἱέρακος ἢ κερχυνήδος, ὥς ἂν τοὺς ξένους
 καλεσάμενος κατ' ἐγκεκληκῶς ἐνθαδὶ 1455
 κατ' αὐτὴν πέτωμαι πάλιν ἐκεῖσε. ΠΕΙ. μανθάνω.
 ὧδὲ λέγεις· ὅπως ἂν ὠφλήκη δίκην
 ἐνθάδε πρὶν ἤκειν ὁ ξένος. ΣΥ. πάνυ μανθάνεις.
- ΠΕΙ. κάπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκεῖσ' αὐτὴν πέτει
 ἀρπασόμενος τὰ χρήματ' αὐτοῦ. ΣΥ. πάντ' ἔχεις. 1460
 βέμβικος οὐδὲν διαφέρειν δεῖ. ΠΕΙ. μανθάνω.
 βέμβικα· καὶ μὴν ἔστι μοι νῆ τὸν Δία
 κάλλιστα Κορκυραῖα τοιαυτὴν πτερά.

1450. οὐ βούλομαι] A Common Informer could sue for penalties only in cases where the law declared that it should be lawful, τῷ βουλομένῳ (to any man who will), to do so. Hence in the *Plutus* (908) an Informer replies to those who want to know his profession, βούλομαι, I am THE MAN WHO WILL. There is probably an allusion to this legal phrase here. In this case, says the Sycophant, I am not the Man who will. With the expression τὸ γένος οὐ καταισχυνῶ Bergler compares *Clouds* 1220. Both to the Sire-striker and to the Sycophant *Peisthetaerus* offers very good and sensible advice, which the former accepts, but the latter rejects.

1454. ἱέρακος ἢ κερχυνήδος] Here again, as in lines 303 and 304, a distinction is drawn between the kestrel and the *ἱέραξ*, which, though often used as a generic name, in strictness belongs only to the goshawk and sparrow-hawk.

1455. καλεσάμενος] The Sycophant has already declared himself to be a *κλητὴρ νησιωτικός*, by which he means that he is a sompnour or process-server (see the note on *Wasps* 1408) in suits where the defendant was not an Athenian citizen residing in Athens, but one of the subject allies dwelling over-sea. The expression *νησοι* is often intended, as in *Knights* 1319, to embrace the entire Athenian Empire beyond the coasts of

- SYC. So then by talk they are winged. PEI. Exactly so.
Through talk the mind flutters and soars aloft,
And all the man takes wing. And so even now
I wish to turn you, winging you by talk,
To some more honest trade. SYC. But I DON'T wish.
- PEI. How then? SYC. I'll not disgrace my bringing up.
I'll ply the trade my father's fathers plied.
So wing me, please, with light quick-darting wings
Falcon's or kestrel's, so I'll serve my writs
Abroad on strangers; then accuse them here;
Then dart back there again. PEI. I understand.
So when they come, they'll find the suit decided,
And payment ordered. SYC. Right! you understand.
- PEI. And while they're sailing hither you'll fly there,
And seize their goods for payment. SYC. That's the trick!
Round like a top I'll whizz. PEI. I understand.
A whipping-top; and here by Zeus I've got
Fine Corcyraean wings to set you whizzing.

Attica. The Informer, therefore, was constantly travelling by sea over considerable distances, which took much time, trouble, and expense. All this will be saved if he can fly backwards and forwards like a bird. He will then (1) fly to the Isle, and summon the islander to defend an action in the Athenian law-courts; (2) fly home to Athens while the defendant is yet on his voyage, and obtain a verdict against him by default; and (3) before the defendant has even reached Athens, fly back again to the Isle, and put an execution in force against his property there.

1461. βέμβικος] *A* *whipping-top*. ὁ βέμβιξ, says the Scholiast, ἐργαλείον ἐστίν,

ὁ μάλιστα στρέφουσιν οἱ παῖδες. See the note on Wasps 1517.

1463. Κορκυραία] He produces a double-thonged Corcyraean scourge. These Corcyraean scourges, of great size and ivory-handled, were very famous in old times. The Scholiast quotes from Aristotle διὸ καὶ τὰς κόπας αὐτῶν ἐλεφαντίνας ἐποίησαντο, καὶ τῷ μεγέθει περιττὰς, ὅθεν ἡ Κορκυραία ἐπεπόλασε μαστιξί, καὶ εἰς παροιμίαν ἦλθεν. There can be little doubt that the quotation is made from Aristotle's lost "Polity of Corcyra," since these scourges were in fact employed by officials to suppress disorder and tumults there. συνεχῶς παρὰ Κορκυραίοις ἀταξίαι ἐγένοντο, says another

- ΣΥ. οἴμοι τάλας μάστιγ' ἔχεις. ΠΕΙ. πτερὰ μὲν οὖν,
οἷσί σε ποιήσω τήμερον βεμβικιᾶν. 1465
- ΣΥ. οἴμοι τάλας. ΠΕΙ. οὐ πτερυγιεῖς ἐντευθενί;
οὐκ ἀπολιβάξεις ὃ κάκιστ' ἀπολούμενος;
πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν.
ἀπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτερά. 1469
- ΧΟ. πολλὰ δὴ καὶ καινὰ καὶ θαν- [στρ.
μάστ' ἐπεπτόμεσθα καὶ
δεινὰ πράγματ' εἶδομεν.
ἔστι γὰρ δένδρον πεφυκὸς
ἔκτοπόν τι Καρδίας ἀ-
πατέρω Κλεώνυμος, 1475
χρήσιμον μὲν οὐδὲν, ἄλ-
λως δὲ δειλὸν καὶ μέγα.
τοῦτο τοῦ μὲν ἦρος ἀεὶ

Scholiast, obviously referring to the same passage of Aristotle, διὰ τὸ στασιάζειν οὖν ἐπέολασε παρ' αὐτοῖς ἡ μάστιξ, ὥστε διπλαῖς χρῆσθαι μεγάλας καὶ ἐλεφαντοκόποις. And this explains the exclamation of the Orator Lycurgus, when the tumultuous assembly refused to hear him. *O scourge of Coreyra*, he cried, *of how great value art thou!* (Lives of the X Orators). For it was just in such disorders as he was witnessing that the scourge of Coreyra came into play. By τῶντι Peisthetaerus means "*such as you are wanting.*"

1467. ἀπολιβάξεις] Συντόμως ἀναχωρήσεις. λιβάς ἡ σταγὼν, ἥς οὐδὲν ταχύτερον ἐν τῷ πίπτειν.—Scholiast. The word was doubtless used of a top "wobbling" (as boys call it), that is to say when it ceases spinning on its own axis, and after

a few reeling rounds, darts rapidly away. As to πικρὰν see the note on 1045 supra.

1469. ἀπίωμεν] "Come, let us gather up the wings and go," Cary. With these words Peisthetaerus leaves the stage, returning with verse 1495 to find there a disguised and suspicious-looking visitor.

1470. πολλὰ δὴ] Aristophanes seems to have come to the end of his bird-lore, and he fills up the interstices between the remaining scenes of his play with four stanzas (if I may use the expression) which, except that they purport to narrate sights seen by the Birds in their distant wanderings, might as well have been introduced into any other Comedy. They are quite alien to the plot, and sink below the level, of the present play, whilst, as is the case with the corresponding systems in the Lysis-

- SYC. O, its a whip ! PEI. Nay, friend, a pair of wings,
To set you spinning round and round to day. (*Striking him.*)
- SYC. O ! O ! O ! O ! PEI. Come, wing yourself from hence.
Wobble away, you most confounded rascal !
I'll make you spin ! I'll law-perverting-trick you !
Now let us gather up the wings and go.
- CHOR. We've been flying, we've been flying
Over sea and land, espying
Many a wonder strange and new.
First, a tree of monstrous girth,
Tall and stout, yet nothing worth,
For 'tis rotten through and through ;
It has got no heart, and we
Heard it called " Cleonymus-tree."
In the spring it blooms gigantic,

trata 1043-1071 and 1189-1215, they form an independent series by themselves, each linked to its predecessor by the particle δέ. Each stanza consists of twelve trochaic diameters, six acatalectic, and six catalectic, save only that in the last stanza (*infra* 1701), for the purpose of introducing the name Φίλιπποι, a catalectic line receives its missing syllable, and becomes acatalectic. All these sights, supposed to have been seen in distant lands, have a stranger resemblance to persons well known in Athens.

The first stanza relates to the large but cowardly Cleonymus ὁ ῥίψασπις, as to whom see the note on Wasps 16. The Birds profess to have seen somewhere in their wanderings an enormous Tree, with no heart, shedding not leaves, but shields, which the natives called a

Cleonymus-tree. *ἔπαιξε δέ*, says the Scholiast, somewhat too ingeniously, *ὡς ἐπὶ ὀρνίθων νεμομένων περὶ τὰ δένδρα*.

1474. *Καρδίας ἀπωτέρω*] As regards the Tree, the Chorus describe it as an exotic (*ἔκτοπον*) growing in the regions beyond Cardia, a town in the Thracian Chersonese. As regards the Man, the words mean that he had no *καρδία*, in the sense of courage (cf. Ach. 485, 488). *καρδίας ἀπωτέρω*, says the Scholiast, *τουτέστι, καρδίαν οὐκ ἔχοντα*.

1478. *τοῦ μὲν ἦρος*] The reference to the seasons belongs to the Tree alone, and is not, I think, any part of the allegory. Here again, I think, the Scholiast is a little too subtle, in taking *ἦρος* to mean "in peace" and *χειμῶνος* "in war." *ἐν μὲν τῇ εἰρήνῃ*, he explains, *μέγας καὶ λαμπρὸς, ἐν δὲ τῷ πολέμῳ ῥίψασ-*

βλαστάνει καὶ συκοφαντεῖ, τοῦ δὲ χειμῶνος πάλιν τὰς ἀσπίδας φυλλορροεῖ.	1480
ἔστι δ' αὖ χάρα πρὸς αὐτῷ τῷ σκότῳ πόρρω τις ἐν τῇ λύχνων ἐρημία, ἐνθα τοῖς ἤρωσιν ἄνθρω- ποι ξυναριστῶσι καὶ ξύν- εισι πλὴν τῆς ἐσπέρας. τηνικαῦτα δ' οὐκέτ' ἦν ἀσφαλὲς ξυντυγχάνειν. εἰ γὰρ ἐντύχοι τις ἦρω τῶν βροτῶν νύκτωρ Ὀρέστη, γυμνὸς ἦν πληγείς ὑπ' αὐτοῦ πάντα τὰπιδέξια.	[ἀντ. 1485 1490

ΠΡ. οἴμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται.

πισ. No doubt his great bloom was in the city, and his shield-shedding in the battle-field; but St. Chrysostom's teaching with regard to the Sacred Parables is equally applicable to all allegories; οὐ χρὴ πάντα τὰ ἐν ταῖς παραβολαῖς κατὰ λέξιν περιεργάζεσθαι, ἀλλὰ τὸν σκοπὸν μαθόντας, δι' ὃν συνετέθη, τοῦτον δρέπεσθαι, καὶ μηδὲν πολυπραγμονεῖν περαιτέρω. Hom. in Matth. lxiv. 638 E.

1482. ἔστι δ' αὖ] The second stanza deals with the noted highway-robber Orestes (supra 712); and the humour of it consists in speaking of the nightly thief as if he were the hero whose name he bore. The Chorus describe a rendezvous of thieves situate in some region of darkness (really of course in some

obscure part of Athens), where in the daytime you might with impunity meet Orestes, or, as they word it, consort with heroes. When it grew dark, however, it would be safer to keep out of his way. There was a superstition that if after nightfall you met the ghost of a departed hero, such as was Orestes the son of Agamemnon, you might find your right side smitten with paralysis; and the Chorus observe that if after nightfall you were to meet Orestes the Athenian robber, you might find not only your right side smitten, but your cloke gone as well.

1484. λύχνων ἐρημία] Πέπαικται ἀπὸ τοῦ σκυθῶν ἐρημία.—Scholiast. Aesch. Prom. Vinct. 2, Acharnians 704.

Fig-traducing, sycophantic,
Yet in falling leaf-time yields
Nothing but a fall of shields.

Next a spot by darkness skirted,
Spot, by every light deserted,
Lone and gloomy, we descried.

There the human and divine,
Men with heroes, mix and dine
Freely, save at even-tide.

'Tis not safe for mortal men
To encounter heroes then.
Then the great Orestes, looming
Vast and awful through the glooming,
On their right a stroke delivering,
Leaves them palsied, stript, and shivering.

PROMETHEUS. O dear! O dear! Pray Heaven that Zeus won't see me!

1494. οἷμοι τάλας] Somebody enters with his face and head muffled up in such voluminous wrappers, that no eye can penetrate his disguise, neither can any voice reach his ears with sufficient distinctness to be clearly understood. It is a mistake to suppose that he enters "under an umbrella"; the umbrella is not needed till the mufflers are unwound and taken off. He is then discovered to be Prometheus, the Titan who imparted to man the inestimable gift of Fire. That act of beneficence, and his consequent punishment by Zeus, had been displayed by Aeschylus in the

famous Trilogy known as οἱ Προμηθεῖς, consisting of the Προμηθεὺς πυρφόρος, Προμηθεὺς δεσμώτης, and Προμηθεὺς λυόμενος. *Prometheus the Fire-bringer, Prometheus in chains, the Release of Prometheus*; of which the central play alone has survived to our days. And it has been suggested that his entrance here on another errand of friendship is adumbrated from some scene in the Προμηθεὺς πυρφόρος, Prometheus being on that occasion, as on this, very anxious to conceal his proceedings from Zeus. Zeus, says Hesiod (W. and D. 50) meditated evil things for man:

Κρύψε δὲ πῦρ· τὸ μὲν αὖθις ἐὺς πάϊς Ἰαπετοῖο
ἔκλεψ' ἀνθρώποισι Διὸς πάρα μητιόεντος
ἐν κοίλῳ νάρθηκι, λαθὼν Δία τερπικέρανον.

- ποῦ Πεισθέταιρός ἐστ'; ΠΕΙ. ἔα τουτὶ τί ἦν; 1495
 τίς ὁ συγκαλυμμός; ΠΡ. τῶν θεῶν ὄρῳς τινα
 ἔμοῦ κατόπιν ἐνταῦθα; ΠΕΙ. μὰ Δί' ἐγὼ μὲν οὔ.
 τίς δ' εἶ σύ; ΠΡ. πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας;
 ΠΕΙ. ὀπηνίκα; σμικρόν τι μετὰ μεσημβρίαν.
 ἀλλὰ σὺ τίς εἶ; ΠΡ. βουλυτὸς ἢ περαιτέρω; 1500
 ΠΕΙ. οἴμ' ὥς βδελύττομαί σε. ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;
 ἀπαιθριάζει τὰς νεφέλας ἢ ξυννέφει;
 ΠΕΙ. οἴμωξε μεγάλη. ΠΡ. οὔτω μὲν ἐκκαλύψομαι.
 ΠΕΙ. ᾧ φίλε Προμηθεῦ. ΠΡ. παῦε παῦε, μὴ βόα.
 ΠΕΙ. τί γὰρ ἔστι; ΠΡ. σίγα, μὴ κάλει μου τοῦνομα. 1505
 ἀπὸ γὰρ μ' ὀλέσεις, εἰ μ' ἐνθάδ' ὁ Ζεὺς ὄψεται.
 ἀλλ' ἵνα φράσω σοι πάντα τᾶνω πράγματα,
 τουτὶ λαβὼν μου τὸ σκιάδειον ὑπέρεχε
 ἄνωθεν, ὥς ἂν μή μ' ὀρώσιν οἱ θεοί.
 ΠΕΙ. ἰὸν ἰού. 1510
 εἶ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς.

1498. πηνίκ' ἐστίν] As the stranger cannot hear a word that Peisthetaerus says, the dialogue between them degenerates into a series of "cross questions and crooked answers." The one asks *Who are you?* the other replies *What o'clock is it?* For πηνίκα, as the Scholiast observes, properly refers to the hour of the day, and not (as πότε) to time generally. And hence he falls foul of the expression πηνίκ' ἄττ' ἀπώλετο, infra 1514, as being οὐκ Ἀττικὸν, οὐδὲ ἀκριβές. And many purists take this view. See Lucian's Pseudo-sophista, chap. 5, and the notes of Jens and Graevius there. However, the word is occasionally employed in the wider sense by the best Attic writers.

1500. σὺ τίς εἶ] Irritated at receiving no answer to the question he had asked two lines above, Peisthetaerus repeats it in stentorian tones. See line 25 supra. Yet even now he elicits nothing (for the stranger cannot hear what he says) beyond the counter-question *Ox-loosing time or later?* that is "Is it eventide or still later than that," ἢ νύξ, as the Scholiast explains ἢ περαιτέρω. Now Peisthetaerus had just told him that it is a little after midday, and he is so exasperated at what he supposes to be the stranger's stupidity or perverseness, that he expresses his disgust in somewhat forcible language οἴμ' ὥς βδελύττομαί σε. The visitor goes on, unhearing and unheeding, to ask whether the sky is clear

- Where's Peisthetaerus? PEI. Why, whatever is here?
 What's this enwrapment? PROM. See you any God
 Following behind me there? PEI. Not I, by Zeus.
 But who are you? PROM. And what's the time of day?
 PEI. The time of day? A little after noon.
 (*Shouting.*) BUT WHO ARE YOU? PROM. Ox-loosing time, or later?
 PEI. Disgusting idiot! PROM. What's Zeus doing now?
 The clouds collecting or the clouds dispersing?
 PEI. Out on you, stupid! PROM. Now then, I'll unwrap.
 PEI. My dear Prometheus! PROM. Hush! don't shout like that.
 PEI. Why what's up now? PROM. Don't speak my name so loudly.
 'Twould be my ruin, if Zeus see me here.
 But now I'll tell you all that's going on
 Up in the sky, if you'll just take the umbrella,
 And hold it over, that no God may see me.
 PEI. Ha! Ha!
 The crafty thought! Prometheus-like all over.

or cloudy; a question which neither deserves nor receives any other answer than a hearty malediction. As to βουλυρός, see the Additional Note at the end of the Commentary.

1501. τί γὰρ ὁ Ζεὺς ποιεῖ] He is speaking of Zeus as the Lord of the sky and the atmosphere, νεφεληγερέτα Ζεύς. All his inquiries are prompted by a desire to escape the notice of Zeus. "Are the shades of evening closing o'er us?" "Are there clouds to screen us from his observation?" For the Gods could not see through the clouds, 1608 *infra*.

1503. οὕτω μὲν] *That being so*, *supra* 656. The words have no relation to the ejaculation of Peisthetaerus. The stranger has neither heard his language,

nor seen his gesture.

1504. ὃ φίλε Προμηθεῦ] The mysterious visitor no sooner unwraps himself than Peisthetaerus recognizes the friendly countenance of Prometheus, and greets him with a warmth and energy which that prudent and cautious person cannot too strongly deprecate.

1508. σκιάδειον] He produces an umbrella, for Peisthetaerus to hold over him. The remainder of the conversation is carried on under cover of the umbrella. Prometheus resumes it *infra* 1550.

1511. προμηθικῶς] On catching sight of the umbrella, Peisthetaerus cannot conceal his amusement, and he congratulates Prometheus (in a line which recalls Wasps 859) on this act of fore-

- ὑπόδουθι ταχὺ δὴ κᾶτα θαρρήσας λέγε.
 ΠΡ. ἄκουε δὴ νυν. ΠΕΙ. ὡς ἀκούοντος λέγε.
 ΠΡ. ἀπόλωλεν ὁ Ζεὺς. ΠΕΙ. πηνίκ' ἄττ' ἀπώλετο;
 ΠΡ. ἐξ οὐπερ ὑμεῖς ῥέκισατε τὸν ἄερα. 1515
 θύει γὰρ οὐδείς οὐδὲν ἀνθρώπων ἔτι
 θεοῖσιν, οὐδὲ κνῖσα μηρίων ἄπο
 ἀνῆλθεν ὡς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,
 ἀλλ' ὥσπερ εἰ Θεσμοφορίοις νηστεύομεν
 ἄνευ θυηλῶν· οἱ δὲ βάρβαροι θεοὶ 1520
 πεινῶντες ὥσπερ Ἰλλυριοὶ κεκριγότες
 ἐπιστρατεύσειν φάσ' ἄνωθεν τῷ Διὶ,
 εἰ μὴ παρέξει τὰμπόρι ἀνεωγμένα,
 ἵν' εἰσάγοιτο σπλάγχνα κατατετμημένα.
 ΠΕΙ. εἰσὶν γὰρ ἕτεροι βάρβαροι θεοὶ τινες 1525
 ἄνωθεν ὑμῶν; ΠΡ. οὐ γάρ εἰσι βάρβαροι,
 ὅθεν ὁ πατρῷός ἐστιν Ἑξηκεστίδῃ;

thought, which is worthy of his name. For the name of Prometheus meant *Forethought*, just as his brother's name, Epimetheus, meant *Afterthought*, the one being wise before, the other after, the event. There is a similar allusion to the meaning of the name in Aesch. Prom. Vinct. 85, 86.

1513. ἄκουε δὴ νυν.] Prometheus emphasizes the importance of the news he is about to deliver, by adopting a Tragic style. This is a phrase with which Euripides frequently commences his narratives. Dr. Blaydes refers to Phoen. 1427; Iph. Aul. 1009, 1146; Herc. Fur. 1255. The Prometheus of Aeschylus, about to tell Io the story of her future, begins ἄκουε δὴ, P. V. 648. Peisthetaerus replies in the same

vein. Compare Plato's *Euthydemus* chap. 22 (p. 295 A) Ἀποκρίνου δὴ, ἔφη. ὡς ἀποκρινουμένου ἐρώτα: and *Phaedo* chap. 45 (p. 96 A) ἄκουε τοίνυν ὡς ἐροῦντος.

1514. πηνίκ' ἄττα] *About when*. See on 1498 supra. ἄττα infuses a sort of vagueness into the question, but has no particular meaning of its own. The Scholiast on Plato's *Sophist* chap. 5 (p. 220 A) says of it ἐνίστε ἐκ τοῦ περιττοῦ προστίθεται, ὡς ἐν τῷ Χείρωνι Φερεκράτης "τοῖς δέκα ταλάντοις ἄλλα προστιθείς" ἔφη "ἄττα πενήκοντα" (*some fifty*)· οὐδὲν γὰρ σημαίνει ἐνταῦθα τὸ ἄττα. And he cites several other lines of the same character.

1519. ὥσπερ εἰ Θεσμοφορίοις] As Athenian women fast on the *Νηστεία*, the

Get under then ; make haste : and speak out freely.

PROM. Then listen. PEI. Speak : I'm listening, never fear.

PROM. All's up with Zeus ! PEI. Good gracious me ! since when ?

PROM. Since first you built your city in the air.

For never from that hour does mortal bring

Burnt-offerings to the Gods, or savoury steam

Ascend to heaven from flesh of victims slain.

So now we fast a Thesmophorian fast,

No altars burning ; and the Barbarous Gods

Half-starved, and gibbering like Illyrians, vow

That they'll come marching down on Zeus, unless

He gets the marts reopened, and the bits

Of savoury inwards introduced once more.

PEI. What, are there really other Gods, Barbarians,

Up above you ? PROM. Barbarians ? Yes ; thence comes

The ancestral God of Execestides.

third day of the Thesmophorian festival. See the Introduction to the Thesmophorizusae. I observe that Professor J. Van Leeuwen in his edition of that play, published a few weeks after my own, contends that the Attic Thesmophoria lasted for three days only : a contention opposed to all the authorities, and indeed to Aristophanes himself, who writes in Thesm. 80 *ἐπεὶ τρίτῃ* 'στὶ Θεσμοφορίων, ἡ Μέση. Van Leeuwen alters the first three words of this line into *ἐπεὶ 'σθ' ἐορτῇ*, an unfortunate alteration, for the *Νηστεία*, by itself, could not be called an *ἐορτή*. And the passages which he cites from Diogenes Laertius (Democritus segm. 43) and Hesychius (s. v. *τριήμερος*) do no refer to the Attic Thesmophoria at all.

1522. *ἄνωθεν*] *Ἀνέπλασέ τι γένος θεῶν βαρβάρων. ἀνωτέρω δέ φησιν αὐτοὺς οἰκεῖν, ὡς τῶν Ἑλλήνων ἀνωτέρω οἰκοῦσιν οἱ βάρβαροι.*—Scholiast. As to making peace and reopening the markets, Bergler refers to the Second Olynthiac of Demosthenes 16 (p. 22) *κεκλεισμένων τῶν ἐμπορίων διὰ τὸν πόλεμον.*

1527. *Ἐξηκεστίδῃ*] All Hellenic citizens had Hellenic divinities as their *θεοὶ πατρώοι*; and Execestides, who throughout the play is represented as a Barbarian trying to palm himself off as an Athenian citizen, would naturally, in like manner, have a Barbarian divinity as *his* *θεὸς πατρώος*. There *must* therefore, Prometheus concludes, be Barbarian Gods.

- ΠΕΙ. ὄνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις
 τί ἔστιν; ΠΡ. ὃ τι ἔστιν; Τριβαλλοί. ΠΕΙ. μανθάνω.
 ἐντεῦθεν ἄρα τοῦπιτριβείης ἐγένετο. 1530
- ΠΡ. μάλιστα πάντων. ἐν δέ σοι λέγω σαφές·
 ἡξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν
 παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω·
 ὑμεῖς δὲ μὴ σπένδεσθ', ἐὰν μὴ παραδιδῶ
 τὸ σκῆπτρον ὃ Ζεὺς τοῖσιν ὄρνισιν πάλιν, 1535
 καὶ τὴν Βασιλείαν σοι γυναικ' ἔχειν διδῶ.
- ΠΕΙ. τίς ἐστιν ἡ Βασίλεια; ΠΡ. καλλίστη κόρη,
 ἥπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς
 καὶ τᾶλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,
 τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια, 1540
 τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

1529. Τριβαλλοί] The Triballians were a fierce and warlike people, who dwelt in the north-western region of Bulgaria. A few years before the date of this play, they had given battle to Sitalces the Odrysian king, defeated his army and slain himself, Thuc. iv. 101. Thucydides does not tell us the cause of that conflict; but it is highly probable that the Triballians, like their Aristophanic namesakes, were driven southward by famine; as they certainly were a century later, when *σιτοδεία* *πιεζόμενοι* they crossed the Balkans, marched down upon Abdera, and were only at length repulsed by the Athenian commander Chabrias, Diodorus xv. 36. In picturing his Triballian Gods as driven by hunger to march down upon Zeus, Aristophanes is therefore, in all probability, merely following the recent historical parallel.

In later times we hear of their defeating and wounding Philip of Macedon, and being themselves partially subdued by Alexander the Great at the commencement of his reign.

1530. τοῦπιτριβείης] Παρὰ τὸ Τριβαλλοί φησι παίζων γεγονέναι τὸ ἐπιτριβείης.—Scholiast. A common malediction; see Thesm. 557.

1536. τὴν Βασιλείαν] By some ancient writers Βασίλεια is described as the sister, or daughter, of Zeus; but it is not in that character that she is pictured here. She is here a purely ideal being, representing the sovereignty and supremacy of Zeus. She sits by his side on the heavenly throne (1753 *infra*), and all that Zeus has is hers. If *she* be not ceded to Peisthetaerus, even the cession of the sceptre will avail him little. If he gains *her*, he gains everything.

- PEI. And what's the name of these Barbarian Gods?
 PROM. The name? Triballians. PEI. Aye, I understand.
 'Tis from that quarter Tribulation comes.
 PROM. Exactly so. And now I tell you this ;
 Envoys will soon be here to treat for peace,
 Sent down by Zeus and those Triballians there.
 But make no peace, mind that, unless king Zeus
 Restores the sceptre to the Birds again,
 And gives yourself Miss Sovereignty to wife.
 PEI. And who's Miss Sovereignty? PROM. The loveliest girl.
 'Tis she who keeps the thunderbolts of Zeus,
 And all his stores,—good counsels, happy laws,
 Sound common sense, dockyards, abusive speech,
 All his three-obols, and the man who pays them.

1538. τὸν κεραυνόν] In the Eumenides
 Athene, whilst endeavouring to pacify
 and conciliate the angry Erinnyes, never-

theless thinks it desirable to allude to
 the irresistible power which she is hold-
 ing in reserve :

Κάγ' ὡς πέποιθα Ζηνὶ, she says,
 καὶ κληῖδας οἶδα δώματος μόνῃ θεῶν
 ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος. (790-92.)

But, as observed in the preceding note,
 Βασίλεια is not here an actual goddess.
 She is an abstraction, the personifica-
 tion of the supreme power of Zeus.

1539. εὐβουλίαν] With the possible
 exception of λοιδορίαν, the treasures
 which Prometheus is enumerating are
 precisely those which would seem most
 desirable to Athenian citizens. Εὐβου-
 λία would be a welcome substitute for
 the δυσβουλία, with which, owing to
 the anger of Poseidon, the Republic was
 perpetually afflicted; see Clouds 587.
 Εὐνομία, "Law and Order," was the great-
 est blessing that a state could receive.

She, and Justice, and Peace, were three
 sisters, the daughters of Themis or
 Natural Right; Hesiod, Theog. 901.
 Some think that by λοιδορία we are to
 understand the wrangling of Orators,
 "free speech," Ach. 38, Eccl. 142; others
 refer it to Comedy, Knights 1274. But to
 the canny old Athenian's ears, the climax
 is reached with the word τριώβολα, the
 dicast's pay. "If Βασίλεια has that,"
 he exclaims, "she has everything!"
 As to the κωλακρέτης, the officer from
 whom the dicasts received their pay,
 see Wasps 695, 724.

- ΠΕΙ. ἀπαντά τᾶρ' αὐτῷ ταμιεύει; ΠΡ. φήμ' ἐγώ.
 ἦν γ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις.
 τούτων ἕνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι.
 αἰέ ποτ' ἀνθρώποις γὰρ εὖνους εἴμ' ἐγώ. 1545
- ΠΕΙ. μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν.
 ΠΡ. μισῶ δ' ἀπαντας τοὺς θεοὺς, ὡς οἶσθα σύ.
 ΠΕΙ. νῆ τὸν Δί' αἰεὶ δῆτα θεομισῆς ἔφυσ.
 ΠΡ. Τίμων καθαρός. ἀλλ' ὡς ἂν ἀποτρέχω πάλιν,
 φέρε τὸ σκιαδεῖον, ἵνα με καὶ ὁ Ζεὺς ἴδῃ 1550
 ἄνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.

1545. ἀνθρώποις εὖνους] In the extant Prometheus of Aeschylus (as Bergler remarks), Prometheus is repeatedly reproached on account of his φιλάνθρωπος τρόπος (lines 11, 28); indeed, all his sufferings are occasioned by his goodwill towards men; whilst, as regards the Gods, in conformity with line 1547 below, he himself declares ἀπλῶ λόγῳ τοὺς πάντας ἐχθαίρω θεοὺς (P. V. 996), though the universality of the sentient may possibly be restricted by what follows.

1546. ἀπανθρακίζομεν] *We fry our fish.* Meaning of course that they are indebted to Prometheus for the gift of fire. And ὡς ἐν κωμῳδίᾳ, says the Scholiast, τοῦ εὐτελεστέρου ἐμνήσθη. The jingle on the words ἀνθρώποις, ἀνθρακίζομεν, is probably unintentional.

1548. θεομισῆς] Ὁ μὲν (Peisthetaerus) φησι τῷ Προμηθεῖ ἴσον τι τῷ "ὑπὸ θεῶν μισούμενος," διὸ καὶ δξυτόνως ἀναγνώστέον. ὁ δὲ (Prometheus) τὸ ἕτερον δέχεται, "μισῶν θεοὺς," ὡς ὁ Τίμων ἀνθρώπους.—Scholiast. He means that while Prometheus understands Peisthetaerus to

call him *θεομίσης*, a *hater of the Gods*, the latter is really calling him *θεομισῆς*, *hated by the Gods*. Whether this is right or not, seems doubtful. In Prom. Vinc. 37 he is called *θεὸς θεοῖς ἐχθιστος*.

1549. Τίμων] This is the famous Athenian misanthrope who gave his name to a dialogue of Lucian and a play of Shakespeare, and on whose story was moulded the *Μονότροπος* (*the Solitary*), the comedy of Phrynichus which competed with the *Birds*. His misanthropy is again mentioned in the *Lysistrata* (808-20), and his history is briefly narrated in Plutarch's *Life of Mark Antony*, chap. 70. He was living at the commencement of the Peloponnesian War, and had probably died shortly before the date of the present Comedy. The epithet *καθαρός* means that Prometheus is a Timon through and through, hating his fellow-Gods exactly as the Athenian hated his fellow-men, without any qualification whatever. *C'est Perdrigeon tout pur*, as Madelon says in *Les Précieuses Ridicules*, Scene x. Hemsterhuys ren-

- PEI. Then she keeps EVERYTHING! PROM. Of course she does.
Win her from Zeus, and *you'll* have EVERYTHING.
I hastened here that I might tell you this,
You know I am always well-disposed to men.
- PEI. Aye, but for you we could not fry our fish.
- PROM. And I hate every God, you know that, don't you?
- PEI. Yes, hatred of the Gods; you always felt it.
- PROM. A regular Timon! but 'tis time to go;
Let's have the umbrella; then, if Zeus perceives me,
He'll think I'm following the Basket-bearer.

ders it *purus putus* in his Latin translation of Birds.

1551. *κανηφόρῳ*] He means the noble Athenian maiden, who for her grace and loveliness, no less than for her rank and virtue was annually selected from amongst her fellows, to bear the Sacred Basket in the Panathenaic, or some other great religious procession. To attain this honour was to an Athenian girl the object of her highest ambition; see *Lysistrata* 641-8. The assassination of Hipparchus was occasioned by his refusal to allow the sister of Harmodius to undertake the office of *κανηφόρος* for which she had been duly selected, *Thuc.* vi. 56; *Polity of Athens*, chap. 18; *Aelian*, V. H. xi. 8. In one of *Alciphron's* epistles (iii. 67) the writer says that he was so transported at the sight of the tall lithe figure, the bright eyes, the lovely arms and hands, and the dazzling skin of a beautiful *κανηφόρος*, that for the moment he forgot himself and ran forward to kiss her. Immediately behind the *κανηφόρος* walked an attendant maiden, the *διφροφόρος*, carrying a chair

on which the other might rest when the procession stopped. In *Eccl.* 730-44, *Chremes* is ranging his household goods, as if they were Athenian maidens in a religious procession. He places the *κανηφόρος* first, the *διφροφόρος* next, and the rest in order; but there is no *σκιαδηφόρος* amongst them. The Scholiast says that the *διφροφόρος* carried the *σκιάδειον*, but that is only his conclusion from the present passage. Far more probable is the statement of *Aelian* (V. H. vi. 1) that in these processions the maiden daughters of the *μέτοικοι* walked beside the Athenian maidens, holding over them *σκιάδεα* to protect them from the rays of the Attic sun. Zeus, therefore, if he saw *Prometheus* walking along under his umbrella, might mistake him, it is suggested, for one of these processional *σκιαδηφόροι*; whilst *Peisthetaerus* improves upon the idea by recommending him to carry a *δίφρος* too, and so pass himself off, not merely as one of the train, but as the *διφροφόρος*, the special personal attendant, of the maiden who bare the Basket.

PEI. Here, take the chair, and act the Chair-girl too.

CHOR. Next we saw a sight appalling,
Socrates, unwashed, was calling
Spirits from the lake below,
(’Twas on that enchanted ground
Where the Shadow-feet are found).
There Peisander came to know
If the spirit cowards lack
Socrates could conjure back;
Then a camel-lamb he slew,
Like Odysseus, but withdrew,

Then the throats of the sheep I held o’er the trench, and the blade I drew
Swiftly across, and welled the black blood thereinto.
And the nether-gloom ghosts in shadowy hosts arose to my view,
Brides, sires overburdened with care, youths, tender maidens were there,
And heroes in battle slain, stabbed through with the brazen spear,
With many a dark blood-stain bedabbling their warrior-gear;
Through the horror of darkness they leapt, or ever I knew, into sight,
And they thronged, and they glided and crept round the blood-pit, to left and to right,
With awful shrieks, and I felt that my cheeks were wan with affright.

Thereupon he gives some directions to his companions,

But myself, having drawn my falchion keen from beside my thigh,
Sat there, nor suffered the strengthless heads of the dead to draw nigh
To the blood, till the Theban seer to my questions should make reply. (35-51.)

Peisander goes through the task well enough till the test of his courage begins; but when “his cheeks grew wan with affright,” he dared not remain, like Odysseus, to keep the ghosts from the blood till his own ψυχή came into sight; he turned and fled, leaving the road open to the dried-up, ghost-like Chaerephon (supra 1296). The whole point of the satire is the cowardice of Peisander; yet Kock proposed to change

ἀπῆλθε into καθήστο (because, forsooth, *Odysseus*, alarmed as he was, kept his seat) and this conversion of a coward into a hero is approved by Meineke, Blaydes, Kennedy, and others; while Van Leeuwen changes ἀπῆλθε into ἔμεινε.

1559. κάμηλον ἀμύν] *A camel of a lamb*, i. e. a huge lamb, with an allusion to the size of Peisander himself. Cf. βατράχων κύκνων, *Frogs* 207, and supra 567.

πρὸς τό γ' αἷμα τῆς καμήλου
Χαιρεφῶν ἢ νυκτερίς.

- ΠΟ. τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας 1565
ὀρᾶν τοδὶ πάρεστιν, οἳ πρεσβεύομεν.
οὗτος τί δρᾷς; ἐπ' ἀριστέρ' οὕτως ἀμπέχει;
οὐ μεταβαλεῖς θοιμάτιον ᾧδ' ἐπιδέξια;
τί ᾧ κακόδαιμον; Λαισποδίας εἰ τὴν φύσιν.
ᾧ δημοκρατία ποῖ προβιβᾷς ἡμᾶς ποτε, 1570
εἰ τουτονί γ' ἐχειροτόνησαν οἱ θεοί;
ΤΡ. ἔξεις ἀτρέμας; ΠΟ. οἴμωξε· πολλὸν γὰρ δὴ σ' ἐγὼ
έόρακα πάντων βαρβαρώτατον θεῶν.
ἄγε δὴ τί δρῶμεν Ἑράκλεις; ΗΡ. ἀκήκοας
ἐμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι, 1575

1563. τό γ' αἷμα] That the disembodied spirits came up to drink the blood of the victim is of course well known, and is indeed plain from the lines of Homer quoted in the preceding note. The MSS. here mostly read *λαῖμα*, a *vox nihili*; one reads *λαῖτμα*, a *gulf*, which has no application here. τό γ' αἷμα is Mr. Green's excellent suggestion; the γε is by no means superfluous; it is the γε explanatory; meaning that though the spirit was said to ascend to *him* (Peisander), it was really coming up for the victim's blood.

1565. τὸ μὲν πόλισμα] The divine envoys, whose approaching visit had been indicated by Prometheus, now make their appearance. They are three in number; (1) Poseidon, the dignified brother of Zeus, (2) Heracles, the son of Zeus by a mortal mother, a mighty man of valour, and withal a mighty trencherman, and (3) the uncivilized Triballian.

Three seems to have been the usual number in these cases; and if I refer to a particular instance, Thuc. viii. 86, it is because one of the three Athenian ambassadors there mentioned is the Laispodias to whom the Triballian is likened four lines below, and who was one of the Athenian generals at or about the time when this Comedy was exhibited, Thuc. vi. 105. On their first entrance, the envoys have a short conversation amongst themselves, which is opened by Poseidon in language either borrowed from, or imitating the language of, a Tragic Play.

1567. ἐπ' ἀριστερά] Aristophanes is playing on the words ἐπ' ἀριστερά and ἐπιδέξια. Ἐπ' ἀριστερά is a term of locality, *on the left hand or side*. ἐπιδέξια, in this connexion, has nothing to do with locality. It means *dexterously, in a handy manner, like a person of refinement*; as in Plato's Theaetetus, chap.

Whilst the camel's blood upon
Pounced the Vampire, Chaerephon.

POSEIDON. There, fellow envoys, full in sight, the town
Where to we are bound, Cloudecuckoobury, stands !
(*To the Triballian.*) You, what are you at, wearing your cloke left-sided ?
Shift it round rightly ; so. My goodness, you're
A born Laispodias ! O Democracy,
What will you bring us to at last, I wonder,
If voting Gods elect a clown like this !

TRIBALLIAN. Hands off there, will yer ? Pos. Hang you, you're by far
The uncouthest God I ever came across.
Now, Heracles, what's to be done ? HERACLES. You have heard
What I propose ; I'd throttle the man off-hand,

xxv (p. 175 E). The Triballian has merely flung his *ἱμάτιον* over his left shoulder, letting it droop downwards so as to cover his left side and leg. Poseidon calls this *ἐπ' ἀριστερά*, and proceeds to say *Why can't you wear it like a gentleman ἐπιδέξια* ? contrasting *ἐπιδέξια* with *ἐπ' ἀριστερά*, as if the former

meant *on the right side*, as the latter means *on the left*.

1569. *Λαισποδίας*] The Scholiast says that this officer (see the note on 1565) had a stiff or withered shin, a defect which he endeavoured to conceal by wearing his cloke awry. And he cites a couplet from the *Δῆμοι* of Eupolis

ταδὶ δὲ τὰ δένδρα Λαισποδίας καὶ Δημασίας
αὔραι (so Hermann for αὐταῖσι) ταῖς κνήμασιν ἀκολουθοῦσί μοι.

They are called *δένδρα*, not, as Meineke thinks, from their *height*, but from their stiff and wooden gait.

1570. ὦ δημοκρατία] Ἐπαίξεν ὡς ἐπὶ Ἀθηναίων.—Scholiast. The Athenian democracy was in full swing, and we shall presently find that the Athenian laws were in full force, amongst the Olympian Gods.

1575. ἄγγελον] This was an art in which Heracles was an adept. In his very babyhood, when he was but ten months old, he had, with infantile glee,

throttled the two great serpents which Hera had sent to destroy him (Theocr. Id. xxiv) ; and when he had grown to man's estate, he performed the same operation upon the Nemean lion ; ἡγχον δ' ἐγκρατέως, *I throttled him mightily*, is his own account of the performance in Theocr. Id. xxv. So in *Frogs* 468 he is described as throttling (ἄγγων) Cerberus, as he dragged him upward from Hades. He would now like to try his hand upon Peisthetaerus.

- ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτευχίσας.
 ΠΟ. ἀλλ' ὦγάθ' ἡρήμεσθα περὶ διαλλαγῶν
 πρέσβεις. ΗΡ. διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.
 ΠΕΙ. τὴν τυρόκνηστίν τις δότω· φέρε σίλφιον·
 τυρὸν φερέτω τις· πυρπόλεις τοὺς ἄνθρακας. 1580
 ΠΟ. τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
 τρεῖς ὄντες ἡμεῖς. ΠΕΙ. ἀλλ' ἐπικινῶ τὸ σίλφιον.
 ΗΡ. τὰ δὲ κρέα τοῦ ταῦτ' ἐστίν; ΠΕΙ. ὄρνιθές τινες
 ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις
 ἔδοξαν ἀδικεῖν. ΗΡ. εἴτα δῆτα σίλφιον 1585
 ἐπικινᾶς πρότερον αὐτοῖσιν; ΠΕΙ. ὦ χαῖρ' Ἡράκλεις.
 τί ἔστι; ΠΟ. πρεσβεύοντες ἡμεῖς ἤκομεν
 παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς.
 ΟΙΚ. ἔλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.
 ΗΡ. καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρόπειν. 1590
 ΠΟ. ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
 ὑμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι
 ὄμβριον ὕδωρ ἂν εἴχετ' ἐν τοῖς τέλμασιν,
 ἀλκυνίδας τ' ἂν ἤγεθ' ἡμέρας ἀεὶ.

1579. τὴν τυρόκνηστίν] The leader of the birds is discovered in the kitchen (see the note on 357 supra) busily engaged in cooking the flesh of birds, probably stewing thrushes (see Peace 1197, and the note there); far too busy, he pretends, even to observe the approaching divinities. He is giving directions to his servants in a very appetising manner; and is indeed dressing the birds in the very same method which he so indignantly denounced in an earlier part of the play; supra 533 to 538. But these are oligarchic birds, who have risen up against the demo-

cracy, and deserve no mercy.

1583. τὰ δὲ κρέα] The pugnacity of Heracles is at once changed into curiosity and interest at the sight and smell of the savoury stew which Peisthetaerus is preparing.

1585. ἔδοξαν ἀδικεῖν] *Were found guilty, were condemned*, a common Athenian law-term. *τινὲς εἰς κρίσιν καταστάντες ἀδικεῖν ἔδοξαν*, Lysias versus Nicomachus l. πολλοὶ οὐδ' ἔδοξαν ἀδικεῖν (that is, *were acquitted*), Id. versus Andoc. 14, Pro Polystrato 16.

1586. ὦ χαῖρ' Ἡράκλεις] Who but Heracles could be so inquisitive about

Whoever he is, that dares blockade the Gods.

Pos. My dear good fellow, you forget we are sent
To treat for peace. HER. I'd throttle him all the more.

PEI. (*To Servants.*) Hand me the grater; bring the silphium, you;
Now then, the cheese; blow up the fire a little.

Pos. We three, immortal Gods, with words of greeting
Salute the Man! PEI. I'm grating silphium now.

HER. What's this the flesh of? PEI. Birds! Birds tried and sentenced
For rising up against the popular party
Amongst the birds. HER. Then you grate silphium, do you,
Over them first. PEI. O welcome, Heracles!
What brings you hither? Pos. We are envoys, sent
Down by the Gods to settle terms of peace.

SERVANT. There's no more oil remaining in the flask.

HER. O dear! and birds-flesh should be rich and glistening.

Pos. We Gods gain nothing by the war; and you,
Think what ye'll get by being friends with us;
Rain-water in the pools, and halcyon days
Shall be your perquisites the whole year through.

the details of these culinary operations? Peisthetaerus greets him with pleasure, perceiving that these operations have secured, or will secure, him a friend among the Divine Envoys. With the servant's complaint about the oil compare Clouds 56.

1593. *τέλμασιν*] *Τέλματα, τὰ πηλῶδη καὶ τελευταία τοῦ ὕδατος*.—Hesychius. Rain-water in the puddles, and still and cloudless days all the year round! These offers are adapted for birds in their simple unenlightened state, before the horizon of their ideas had been expanded, and their ambition raised, by the teach-

ing of Peisthetaerus. They are mere trifling now. Peisthetaerus quietly ignores them, and substitutes a proposal for the transfer to the birds of universal dominion. Poseidon is naturally taken aback at the magnitude of the demand, but Heracles, who after his long privations, is ready to sell his birth-right for a mess of pottage, and whose senses are now regaled by the sight and smell of the stewing birds, will allow no obstacle to interfere with the termination of the war and the commencement of the banquet. As to "halcyon days," see the Introduction to the play.

- τούτων περὶ πάντων αὐτοκράτορες ἦκομεν. 1595
- ΠΕΙ. ἀλλ' οὔτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν
πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,
σπονδὰς ποιῆσθαι. τὰ δὲ δίκαι' ἐστὶν ταδὶ,
τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν 1600
τὸν Δί' ἀποδοῦναι· κἂν διαλλαττώμεθα
ἐπὶ τοῖσδε, τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.
- ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα καὶ ψηφίζομαι—
- ΠΟ. τί ὦ κακόδαιμον; ἡλίθιος καὶ γάστρις εἶ.
ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος; 1605
- ΠΕΙ. ἀληθες; οὐ γὰρ μείζον ὑμεῖς οἱ θεοὶ
ἰσχύσετ', ἣν ὄρνιθες ἄρξωσιν κάτω;
νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
κύψαντες ἐπιорκοῦσιν ὑμᾶς οἱ βροτοί·
ἐὰν δὲ τοὺς ὄρνεις ἔχητε συμμάχους, 1610
ὅταν ὁμνύῃ τις τὸν κόρακα καὶ τὸν Δία,
ὁ κόραξ παρελθὼν τοῦπιорκοῦντος λάθρα
προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θενῶν.
- ΠΟ. νῆ τὸν Ποσειδῶ ταῦτά γέ τοι καλῶς λέγεις.
- ΗΡ. κάμοι δοκεῖ. ΠΕΙ. τί δαὶ σὺ φῆς; ΤΡ. ναβαισατρεῦ. 1615

1602. ἐπ' ἄριστον] He knows that this offer will gain him a vote, and Heracles accepts it with unblushing avidity. ψηφίζομαι, he says, *I vote*—. But before he can finish his sentence, Poseidon breaks in with τί (scil. ψηφίζει) ὦ κακόδαιμον; and shows his appreciation of his nephew's motive by protesting against his gluttony. He had already used the same words to the Triballian, supra 1569, but in a slightly different sense.

1609. κύψαντες] The precise meaning of this word in the present passage

is doubtful. Hemsterhuys translates “*inclinantes sese, peierant vestrum numen mortales*,” a translation retained by Brunck without any alteration. They refer the action, I presume, to some formality in taking the oath, and if any such formality existed, they are undoubtedly right. The ordinary Aristophanic meaning *hanging down their heads* is not apt in itself, and would take the present tense rather than the aorist. Herwerden's conjecture, κλέψαντες, is attractive; the verbs κλέπ-

We've ample powers to settle on these terms.

PEI. It was not we who ever wished for war,
And now, if even now ye come prepared
With fair proposals, ye will find us ready
To treat for peace. What I call fair is this ;
Let Zeus restore the sceptre to the birds,
And all make friends. If ye accept this offer,
I ask the envoys in to share our banquet.

HER. I'm altogether satisfied, and vote—

Pos. (*Interrupting.*) What, wretch? A fool and glutton, that's what *you* are!
What! would you rob your father of his kingdom?

PEI. Aye, say you so? Why ye'll be mightier far,
Ye Gods above, if Birds bear rule below.
Now men go skulking underneath the clouds,
And swear false oaths, and call the Gods to witness.
But when ye've got the Birds for your allies,
If a man swear by the Raven and by Zeus,
The Raven will come by, and unawares
Fly up, and swoop, and peck the perjurer's eye out.

Pos. Now by Poseidon there's some sense in that.

HER. And so say I. PEI. (*To Trib.*) And you? TRI. Persuasitree.

τεῖν and ἐπιτορκεῖν being twice so conjoined in the Knights 296, 298, and 1239. But in the Knights the verb κλέπτειν is selected, in reference to the peculations ascribed to Cleon; and there seems no possible reason why it should be singled out here as the one subject of perjury.

1614. νῆ τὸν Ποσειδῶ] Poseidon swears by Poseidon; γελοῖως καθ' ἑαυτοῦ ὁμνῶσιν, as the Scholiast says.

1615. ναβαισατρειῦ] It is probable that this, like the other speeches of the

Triballian, is intended for broken Greek. The fact that it is interpreted as an assent is no argument that it was so, but of course the starving Triballian is ready to agree to anything. Possibly the word ναβαισατρειῦ stands for ἀνέπεισε [τοὺς] τρεῖς, or ναι, ἔπεισε [τοὺς] τρεῖς, *he convinced all three of us*. Süvern conjectured that it represents ἀναβαίνειν τρεῖς, "that we should break off the negotiation, and return, all three, to Olympus," which is the last thing the Triballian, who wants his breakfast, and

- ΠΕΙ. ὀρᾶς; ἐπαινεῖ χροῦτος. ἕτερόν νυν ἔτι
 ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.
 εἴαν τις ἀνθρώπων ἱερεῖόν τῳ θεῶν
 εὐξάμενος εἴτα διασοφίζεται λέγων,
 “μενετοὶ θεοί,” καὶ μάποδιδῶ μισητῖα,
 ἀναπράξομεν καὶ ταῦτα. ΠΟ. φέρ' ἴδω τῷ τρόπῳ; 1620
- ΠΕΙ. ὅταν διαριθμῶν ἀργυρίδιον τύχῃ
 ἄνθρωπος οὗτος, ἥ καθῆται λούμενος,
 καταπτάμενος ἱκτίνος ἀρπάσας λάθρᾳ
 προβάτοιιν δυοῖν τιμὴν ἀνοίσει τῷ θεῷ. 1625
- ΗΡ. τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι
 τούτοις ἐγώ. ΠΟ. καὶ τὸν Τριβαλλόν νυν ἐροῦ.
 ΗΡ. ὁ Τριβαλλὸς, οἰμῶζειν δοκεῖ σοι; ΤΡ. σαυνάκα
 βακταρικροῦσα. ΗΡ. φησί μ' εὖ λέγειν πάνν.
- ΠΟ. εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ. 1630
- ΗΡ. οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκῆπτρου πέρι.
 ΠΕΙ. καὶ νῆ Δί' ἕτερόν γ' ἐστὶν οὗ μνήσθην ἐγώ.
 τὴν μὲν γὰρ Ἥραν παραδίδωμι τῷ Δί,
 τὴν δὲ Βασίλειαν τὴν κόρην γυναικ' ἐμοὶ
 ἐκδοτέον ἐστίν. ΠΟ. οὐ διαλλαγῶν ἐρᾶς. 1635
 ἀπίωμεν οἴκαδ' αὐθις. ΠΕΙ. ὀλίγον μοι μέλει.
 μάγειρε τὸ κατάχυσμα χρὴ ποιεῖν γλυκύ.

cares nothing for Zeus and his sceptre, would be likely to say.

1620. *μενετοὶ θεοί*] *The Gods wait long*; that is, are long-suffering, slow to anger, tardy to inflict punishment; *ἀνεξίκακοι*, καὶ οὐκ εὐθέως τιμωρούμενοι.—Scholiast.

By sophistical arguments, *διασοφίζόμενος*, the dishonest Greek twists this truth into an encouragement to vice, just as the dishonest Roman does in the Satires of Juvenal, xiii. 100—

Ut sit magna, tamen certe lenta ira Deorum est.
 Si curant igitur cunctos punire nocentes,
 Quando ad me venient?

There was a proverb, the Scholiast tells us, *μενετοὶ θεοί*, οὐκ ἀπατηλοί. *Μισητῖα*

is equivalent to *ἀπληστία*, *unbridled*, *insatiate greed*.

- PEI. You see? he quite assents. And now I'll give you
 Another instance of the good ye'll gain.
 If a man vow a victim to a God,
 And then would shuffle off with cunning words,
 Saying, in greedy lust, *The Gods wait long*,
 This too we'll make him pay you. Pos. Tell me how?
- PEI. Why, when that man is counting out his money,
 Or sitting in his bath, a kite shall pounce
 Down unawares, and carry off the price
 Of two fat lambs, and bear it to the God.
- HER. I say again, I vote we give the sceptre
 Back to the Birds. Pos. Ask the Triballian next.
- HER. You there, do you want a drubbing? TRI. Hideythin
 I'se stickybeatums. HER. There! he's all for me.
- POS. Well then, if so you wish it, so we'll have it.
- HER. (To PEI.) Hi! we accept your terms about the sceptre.
- PEI. By Zeus, there's one thing more I've just remembered.
 Zeus may retain his Hera, if he will,
 But the young girl, Miss Sovereignty, he must
 Give me to wife. Pos. This looks not like a treaty.
 Let us be journeying homewards. PEI. As you will.
 Now, cook, be sure you make the gravy rich.

1622. ἀργυρίδιον] Not "a small sum of money" but *his darling money*. See the note on 1111 supra.

1628. οἰμώ[ειν] Heracles, showing his fist with a threatening gesture, says "You Triballian, do you want a sound thrashing?" meaning "That is what you will get, if you don't agree with me." The sturdy barbarian, nowise disinclined for a fray, even with Heracles for an antagonist, retorts, or tries to retort, with the words "I will beat your

hide with my stick," σοῦ νάκην βακτηρίᾳ κρούσω, for this is the most probable explanation offered of the Triballian's jargon. But let him say what he will, Heracles would anyhow represent him as acquiescing.

1631. οἶτρος] Heracles eagerly notifies to Peisthetaerus, who has been standing apart while the envoys were consulting together, that his terms are accepted, and the feast may begin at once.

1637. κατάχυσμα] See 535 supra. The

- ΗΡ. ὦ δαιμόνι' ἀνθρώπων Πόσειδον ποῖ φέρει;
 ἡμεῖς περὶ γυναικὸς μιᾶς πολεμήσομεν;
- ΠΟ. τί δαὶ ποιῶμεν; ΗΡ. ὅ τι; διαλλαττώμεθα. 1640
- ΠΟ. τί δ' ὥζυρ'; οὐκ οἶσθ' ἐξαπατῶμενος πάλαι.
 βλάπτεις δέ τοι σὺ σαυτόν. ἦν γὰρ ἀποθάνη
 ὁ Ζεὺς παραδοὺς τούτοισι τὴν τυραννίδα,
 πένης ἔσει σύ. σοῦ γὰρ ἅπαντα γίγνεται
 τὰ χρέμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπη. 1645
- ΠΕΙ. οἴμοι τάλας οἶδόν σε περισοφίζεται.
 δεῦρ' ὥς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
 διαβάλλεται σ' ὁ θεὸς ὦ πόνηρε σύ.
 τῶν γὰρ πατρῶν οὐδ' ἀκαρῇ μέτεστί σοι
 κατὰ τοὺς νόμους· νόθος γὰρ εἶ καὶ γνήσιος. 1650
- ΗΡ. ἐγὼ νόθος; τί λέγεις; ΠΕΙ. σὺ μέντοι νῆ Δία
 ὦν γε ξένης γυναικός. ἥ πῶς ἄν ποτε
 ἐπὶ κληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,

indifference with which Peisthetaerus professes to regard the rupture of the negotiation, he is in reality far from feeling, and he resorts to the device which had already proved so successful, to secure the adherence of Heraeles.

1638. ὦ δαιμόνι' ἀνθρώπων] So, to raise a laugh, the speaker addresses a *God*. παίζει, says the Scholiast, δέον εἰπεῖν τῶν θεῶν. See Frogs 1472, and the note there.

1639. πολεμήσομεν] If we could look into the mind of Heraeles, for "go to war" we should substitute "lose our banquet." He has greedily swallowed the bait which Peisthetaerus threw out for him. The words themselves are, doubtless, adapted from some line referring to the Trojan War.

1643. τὴν τυραννίδα] In line 1605

Poseidon spoke of the restoration of the sceptre as equivalent to the surrender τῆς τυραννίδος, and he seems to forget that he has already consented to that restoration, and that the only question now is whether *Βασιλεια* shall be given in marriage to Peisthetaerus. It may be true that the sceptre, without *Βασιλεια*, would be of little value, but that does not remove the inconsistency.

1650. νόθος καὶ γνήσιος] He is speaking the language of Athenian law. A youth, whose mother was not a genuine Athenian, was himself not *γνήσιος*, but *νόθος*, and could not be entered on the register of Athenian citizens. Plutarch (Pericles chap. 37) and Aelian (V. H. vi. 10, xiii. 24) tell us that the law to this effect was passed in the time, and on the initiative of Pericles, and though

- HER. Why, man alive, Poseidon, where are you off to?
What, are we going to fight about one woman?
- Pos. What shall we do? HER. Do? Come to terms at once.
- Pos. You oaf, he's gulling you, and you can't see it.
Well, its yourself you are ruining. If Zeus
Restore the kingdom to the Birds, and die,
You'll be a pauper. You are the one to get
Whatever money Zeus may leave behind him.
- PEI. O! O! the way he's trying to cozen you!
Hist, step aside, I want to whisper something.
Your uncle's fooling you, poor dupe. By law
No shred of all your father's money falls
To you. Why, you're a bastard, you're not heir.
- HER. Eh! What? A bastard? I? PEI. Of course you are.
Your mother was an alien. Bless the fool,
How did you think Athene could be "Heiress,"

their testimony was doubted by some, it is now fully confirmed by the authority of Aristotle (*Polity of Athens*, 26 ad fin.). Yet it seems to have been merely the revival of the old rule which, since the Persian wars, had fallen into disuse. Plutarch (*Themistocles*, ad init.) says that the *νόθοι* did not frequent the same gymnasia as the *γνήσιοι*, but were expected to exercise themselves at the gymnasium of Heracles at Cynosarges. And he gives as the reason, that Heracles himself was not a thoroughbred God, but was affected with *νοθεία*, his mother being a mortal, *ἐπεὶ κάκεινος οὐκ ἦν γνήσιος ἐν θεοῖς, ἀλλ' ἐνείχετο νοθεία, διὰ τὴν μητέρα θνητὴν οὔσαν*. Themistocles, he says, was born of an alien mother, some say a Thracian, others a Carian, and therefore as a *νόθος* was bound to resort

to the gymnasium at Cynosarges; but he used to bring down some well-born Athenian youths to join him in the games (*ἀλείφεισθαι μετ' αὐτοῦ*) and so obliterated the distinction which existed in this matter between the *νόθοι* and the *γνήσιοι*. See also *Id. Eroticus* iv. 9; *Athenaeus* xiii. 38; *Demosthenes* versus *Eubul.* 34 (p. 1037). The law of Pericles itself fell into disuse towards the close of the Peloponnesian War, and was re-enacted in Euclid's archonship B.C. 403, 402. *νόθος* in this case means "half-breed" rather than "bastard," but I have followed the usual translation of the word.

1653. *ἐπὶ κληρον*] We may, with some confidence, infer from this passage that *Ἐπὶ κληρος* was a recognized appellation of Athene, due probably to her

- οὔσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων ;
 HP. τί δ' ἦν ὁ πατήρ ἐμοὶ διδῶ τὰ χρήματα 1655
 νοθεῖ' ἀποθνήσκων; ΠΕΙ. ὁ νόμος αὐτὸν οὐκ ἐᾷ.
 οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,
 ἀνθέξεται σου τῶν πατρῶων χρημάτων
 φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.
 ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον· 1660
 “νόθος δὲ μὴ εἶναι ἀγχιστεῖαν
 παίδων ὄντων γνησίων.
 ἐὰν δὲ παῖδες μὴ ᾧσι γνήσιοι,
 τοῖς ἐγγυτάτω γένους 1665
 μετεῖναι τῶν χρημάτων.”
 HP. ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατρῶων χρημάτων
 μέτεστιν; ΠΕΙ. οὐ μέντοι μὰ Δία. λέξον δέ μοι,
 ἥδη σ' ὁ πατήρ εἰσήγαγ' ἐς τοὺς φράτορας;
 HP. οὐ δῆτ' ἐμέ γε. καὶ δῆτ' ἐθαύμαζον πάλαι. 1670
 ΠΕΙ. τί δῆτ' ἄνω κέχνηας αἵκειαν βλέπων;

having obtained Athens, the πόλιν περιμάχητον, as her κληρὸν, her possession and her heritage for ever. Of course, as the Scholiast reminds us, Zeus *had* γνησίους υἱούς, such as Ares and Hephaestus.

1656. νοθεία] Τὰ τοῖς νόθοις ἐκ τῶν πατρῶων διδόμενα οὕτω καλεῖται. ἦν δὲ μέχρι χιλίων δραχμῶν.—Harpocration, Photius. But Heracles is asking, not about a paltry sum of 1000 drachmas, but about the entire estate of Zeus; and Peisthetaerus is quite correct in saying that Zeus could not, by Athenian law, bequeath him that. For though Isaeus (in the matter of the estate of Menecles 16-18) says that a man who has no sons can dispose of his estate as he

will, he does not mean that he can give it to anybody who is not an Athenian citizen. The speaker there was a young Athenian whom Menecles had adopted, and who says of his patron that while in good health εἰσάγει με εἰς τοὺς φράτορας, καὶ εἰς τοὺς δημότας με ἐγγράφει. Zeus could not act thus with Heracles, because the latter was νόθος καὶ γνήσιος. In Eur. Troad. 48, Athene calls Poseidon τὸν γένει μὲν ἀγχιστον πατρός.

1661. νόθος δὲ μὴ κ.τ.λ.] These are probably the exact terms of Solon's law, in force at the date of the Birds: but after the consolidation and reenactment, in Euclid's archonship, of the laws of inheritance the wording

(Being a girl), if she had lawful brethren ?

HER. Well, but suppose my father leaves me all

As bastard's heritage ? PEI. The law won't let him.

Poseidon here, who now excites you on,

Will be the first to claim the money then,

As lawful brother, and your father's heir.

Why here, I'll read you Solon's law about it.

"A bastard is to have no right of inheritance, if there be lawful children. And if there be no lawful children, the goods are to fall to the next of kin."

HER. What ! none of all my father's goods to fall

To me ? PEI. No, not one farthing ! tell me this,

Has he enrolled you ever in the guild ?

HER. He never has. I've often wondered why.

PEI. Come, don't look up assault-and-battery-wise.

was slightly altered. In its later form it is given, as Bergler observes, by Isaeus (in the matter of Philoctemon's estate; 57 (p. 61)) and Demosthenes (against Macartatus, 67 (p. 1067)) νόθῳ μὴδὲ νόθῃ μὴ εἶναι ἀγχιστεῖαν μήθ' ἱερῶν μήθ' ὀσίων, ἀπ' Εὐκλείδου ἄρχοντος. The mention of ἱερῶν and ὀσίων as the component parts of a man's estate may perhaps excuse me for recording a suggestion made by Orlando Hyman in conversing on the Republic of Plato. In the Republic the dialogue is introduced by a short colloquy between Socrates and old Cephalus. As it is concluding, Polemarch, the son of Cephalus, interposes a remark; and the old man says, "I leave the argument in the hands of Socrates and yourself; I must needs go and attend to the sacrifice, δεῖ γάρ με ἥδη τῶν ἱερῶν ἐπι-

μελεθῆναι." "Οὐκοῦν," says Socrates, "ὁ Πολέμαρχος τῶν γε σῶν κληρονόμος;" "Πάνυ γε" ἦ δ' ὅς (i.e. Cephalus) γέλασας, καὶ ἅμα ἦει πρὸς τὰ ἱερά. Hyman's criticism on the words τῶν γε σῶν κληρονόμος was, as briefly noted down at the time (August 1849), "For σῶν read ὀσίων. Property was ἱερά or ὄσια. Cephalus goes off to the ἱερά, and so leaves the ὄσια to Polemarch, according to Socrates's pun, which draws a smile from the old man."

1669. ἐς τοὺς φράτορας] Πάλιν ὥς ἐν κωμῳδίᾳ μετήγαγε τὰ Ἀθηναίων ἔθῃ ἐπὶ τοὺς θεοὺς· διὰ γὰρ τοῦ ἐγγραφῆναι εἰς τὰς φρατρίας σύμβολον εἶχον τῆς εὐγενείας οἱ Ἀθηναῖοι.—Scholiast. See Frogs 418 and the note there.

1671. αἰκείαν βλέπων] "Looking daggers."—Cary. ὥς τυπτήσων τινά.—Scho-liast. Heracles feels, and looks, as if he

- ἀλλ' ἦν μεθ' ἡμῶν ᾗς, καταστήσω σ' ἐγὼ
τύραννον· ὀρνίθων παρέξω σοι γάλα.
- ΗΡ. δίκαι' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν
περὶ τῆς κόρης, κᾶγωγε παραδίδωμί σοι. 1675
- ΠΕΙ. τί δαὶ σὺ φῆς; ΠΟ. τάναντία ψηφίζομαι.
- ΠΕΙ. ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα. τί σὺ λέγεις;
- ΤΡ. καλάνι κόραυνα καὶ μεγάλα βασιλιναῦ
ὄρνιτο παραδίδωμι. ΗΡ. παραδοῦναι λέγει.
- ΠΟ. μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει,
εἰ μὴ βαδίζειν ὥσπερ αἱ χελιδόνες. 1680
- ΗΡ. οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.
- ΠΟ. σφὼ νῦν διαλλάττεσθε καὶ ξυμβαίνετε·
ἐγὼ δ', ἐπειδὴ σφῶν δοκεῖ, σιγήσομαι.
- ΗΡ. ἡμῖν ἂ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ. 1685
ἀλλ' ἴθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανὸν,
ἵνα τὴν Βασίλειαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.
- ΠΕΙ. ἐς καιρὸν ἄρα κατεκόπησαν οὐτοῖ
ἐς τοὺς γάμους. ΗΡ. βούλεσθε δῆτ' ἐγὼ τέως

would like to adminster a drubbing to Zeus and all the Olympian thoroughbred Gods. As to ὀρνίθων γάλα see supra 733.

1678. κόραυνα] Τὴν καλὴν καὶ μεγάλην κόρην Βασιλείαν γαμῖν.—Scholiast. The Triballian is starving, and naturally does not care a snap of the fingers for Zeus and his prerogatives.

1681. εἰ μὴ βαδίζειν] Hardly any line of Aristophanes has given rise to greater difficulty or more numerous conjectures than this; but as the traditional reading seems open to a fairly satisfactory explanation, I have retained it in the text. εἰ μὴ is of course equivalent to ἀλλὰ,

but, on the contrary, as in Knights 186, Lys. 943, Thesm. 898. βαδίζειν means not simply "to walk" but *to walk off*, as (to take one example out of many) in the lines preserved by Athenaeus, xiv. 17 (p. 622 E), from the Auge of Eubulus:

Τί, ὦ πόνηρ', ἔστηκας ἐν πύλαις ἔτι,
ἀλλ' οὐ βαδίζεις;

And so the Scholiast takes it, μὰ τὸν Δία, φησὶν, οὐ λέγει παραδοῦναι, ἀλλὰ βαδίζειν καὶ ἀναχωρεῖν. Poseidon, at the first mention of Βασιλεία, had said ἀπίωμεν οὔκαδε (1636), and now he wishes to represent the Triballian as agreeing with that proposal. But how does he

- Join *us*, my boy ; I'll make you autocrat,
And feed you all your days on pigeon's milk.
- HER. I'm quite convinced you're right about the girl ;
I said Restore her ; and I say so now.
- PEI. (*To Pos.*) And what say you ? Pos. I vote the other way.
- PEI. All rests with this Triballian. What say you ?
- TRI. Me gulna charmi grati Sovranau
Birdito stori. HER. There ! he said Restore her.
- Pos. O no by Zeus, he never said Restore her ;
He said to migrate as the swallows do.
- HER. O then he said Restore her to the swallows.
- Pos. You two conclude, and settle terms of peace,
Since you both vote it, I will say no more.
- HER. (*To Pei.*) We're quite prepared to give you all you ask.
So come along, come up to heaven yourself,
And take Miss Sovereignty and all that's there.
- PEI. So then these birds were slaughtered just in time
To grace our wedding banquet. HER. Would you like me

get that out of the Triballian's words ? The Scholiast says τὸ βασιλιναῦ εἰς τὸ βάσιν μετέβαλεν ὁ Ποσειδῶν, παρόσον τὴν δευτέραν ἐξέτεινε. And he may possibly have derived χελιδόνες from καλάνι. There is no bird whose migrations are so striking, at least to an ordinary observer, as those of the swallow. Birds may disappear from the copses and hedgerows, and reappear there again, without attracting any particular attention, but the swallow, in its season, is wheeling about us in every direction, and its departure leaves a perceptible blank in the landscape. Poseidon therefore represents the Triballian as saying, *Let us*

migrate hence like the swallows. Modern critics have substituted for βαδίζειν such words as βαβάζει γ', βαβράζει γ', τυτυβίζει γ', and the like ; but the infinitive is more in accord with what precedes and follows.

1689. γάμους] *The wedding banquet*, supra 132. εὐκαίρως, φησὶν, κατεκόπησαν οἱ ἔρμιθες οὗτοι διὰ τὸ ἄριστον τῶν παρόντων γάμων.—Scholiast. Three lines above, Heracles had proposed that Peisthetaerus should be accompanied to heaven by all the three envoys (μεθ' ἡμῶν) ; but the allusion to the birds-flesh is again too much for him ; and he immediately suggests that Peisthetaerus shall be

- ὀπτῶ τὰ κρέα ταυτὶ μένων; ὑμεῖς δ' ἴτε. 1690
- ΠΟ. ὀπτᾶς τὰ κρέα; πολλήν γε τενθείαν λέγεις.
οὐκ εἶ μεθ' ἡμῶν; ΗΡ. εὖ γε μέντ' ἀν διετέθην.
- ΠΕΙ. ἀλλὰ γαμικὴν χλανίδ' ἐκδύω τις δεῦρό μοι.
- ΧΟ. ἔστι δ' ἐν Φαναῖσι πρὸς τῇ [ἀντ.
Κλεψύδρα πανοῦργον ἐγ- 1695
γλωττογαστῶρων γένος,
οἳ θερρίζουσιν τε καὶ σπεί-
ρουσι καὶ τρυγῶσι ταῖς γλάτ-
ταισι συκάζουσί τε
βάρβαροι δ' εἰσὶν γένος, 1700
Γοργαί τε καὶ Φίλιπποι.
κάπδ τῶν ἐγγλωττογαστό-
ρων ἐκείνων τῶν Φιλίππων

escorted by the other envoys, while he himself remains in the kitchen to roast the meat. This is rather too transparent, and Poseidon charges him with wishing not to roast the flesh, but to eat it; to indulge in "much gluttony." Heracles, with the wistful remark that the situation in the kitchen would have exactly suited his tastes, resigns himself to his fate, and leaves the stage with Peisthetaerus and the other envoys.

1694. ἔστι δ'] We now come to the last of the four stanzas, which purport to describe sights seen by the birds in their wanderings over far-away lands. See supra 1470, 1482, 1553, and the notes there. They have now been visiting some mysterious region called Phanae, where, near the Clepsydra, they beheld a strange tribe of barbarians, who sowed and reaped with their tongues. There

was a place called Phanae in the island of Chios (Thuc. viii. 24); and Clepsydra was a common name for a spring with an intermittent supply of water. But here Φαναί is a fictitious name, equivalent to Sycophantia (*Informer's land*), cf. Ach. 827, 908, and 914; and Κλεψύδρα means the Water-clock, which timed the speeches of pleaders in the Law-courts, Wasps 93. And those strange barbarians are the foreign sycophants and sophists who kept flocking to Athens, and earned their living by their tongues, or in other words by rhetoric, litigation, evil-speaking, lying, and slandering. To them the tongue was what his sword and spear and targe were to Hybrias the Cretan in the famous scholium to which Bergler has already referred, and of which I venture to offer a translation—

To stay, and roast the meat, while you three go ?

POS. To *roast* the meat ! To *TASTE* the meat, you mean.

Come along, do. HER. I'd have enjoyed it though.

PEI. Ho there within ! bring out a wedding robe.

CHOR. In the fields of Litigation,
Near the Water-clock, a nation
With its tongue its belly fills ;
With its tongue it sows and reaps,
Gathers grapes and figs in heaps,
With its tongue the soil it tills.
For a Barbarous tribe it passes,
Philips all and Gorgias.
And from this tongue-bellying band
Everywhere on Attic land,

SONG.

I.

'Tis wealth to me, my sheltering shield,
The sword I draw, the spear I wield ;
With these I sow, with these I reap ;
With these from out the empurpling vine
I tread the juice of glorious wine ;
With these, a lord, my thralls I keep.

II.

Who fear to grasp the sheltering shield,
The sword to draw, the spear to wield,
Before my knee the recreants fall ;
And there in trembling awe they lie,
And clasp my feet, and own that I
Am Mighty king, and lord of all.

1695. ἐγγλωττογαστόρων] Ἐγχειρογασ-
τορες (Ath. i. chap. 6), χειρογαστορες, and
γαστρόχειρες were names given to men
who fill their bellies by the labour of
their hands, "qui manibus suis cibum
ventri quaeritant," as Bergler says. By
analogy with these names, Aristophanes
appears to have devised ἐγγλωττογαστορες,
as a description of those who fill their
bellies by the labour of their tongues.
The sowing, the reaping, the vintage,
all find their equivalents in the scolium

of Hybrias. The *fig-gathering* is added
as a compliment to the sycophants.

1701. Γοργίου τε καὶ Φίλιπποι] About
Gorgias of Leontini—the famous so-
phist, the ambassador whose rhetoric
is thought to have been in great measure
the cause of the Athenian intervention
in Sicilian affairs—and about Philip
his son or disciple, see Wasps 421 and
the note there. And as to the additional
syllable in this line see the note on 1470
supra.

πανταχοῦ τῆς Ἀττικῆς ἡ
γλώττα χωρὶς τέμνεται.

1705

ΑΓ. ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος,
δέχεσθε τὸν τύραννον ὀλβίοις δόμοις.
προσέρχεται γὰρ οἶος οὔτε παμφαῆς
ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγεῖ δόμῳ,
οὔθ' ἡλίου τηλαυγὲς ἀκτίνων σέλας
τοιούτον ἐξέλαμψεν, οἷον ἔρχεται,
ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν,
πάλλων κεραυνὸν, πτεροφόρον Διὸς βέλος.
ὁσμὴ δ' ἀνωνόμαστος ἐς βάθος κύκλου
χωρεῖ, καλὸν θέαμα· θυμιαμάτων δ'
αὔραι διαψαίρουσι πλεκτάνην καπνοῦ.
ὁδὶ δὲ καὐτός ἐστιν. ἀλλὰ χρὴ θεῶς
Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.

1710

1715

1719

ΧΟ. ἀναγε, δίεχε, πάραγε, πάρεχε,

[στρ.]

1705. γλώττα χωρὶς τέμνεται] This formula means that the cutting out of the tongue is a separate operation, not part of the general cutting up of the victim. The earliest notice of this custom is to be found in the Third Odyssey, when Telemachus, accompanied by Athene (disguised as Mentor), arrives at Pylos, the abode of Nestor. There a great sacrifice had just been made on the sea-shore; the sacrificial meats are cooked; and the visitors are entertained at a grand banquet; after which the princes engage in a prolonged conversation. At length the sun goes down, and the shades of evening gather about them; and Athene says, "Cut out the victims' tongues, and mix wine that we

may pour libations to the Gods, and retire to our rest." So they obey her voice, and pour out bumpers of wine; and they cast the tongues into the fire, and stand up and pour libations. The Homeric Scholiasts and Eustathius, as well as the Aristophanic Scholiasts, give numerous explanations of the custom, the principal of which will be found in the note on Peace 1060.

1706. ὦ πάντ' ἀγαθὰ] We have now arrived at the concluding scene of the play, which ends in a blaze of glory. Peisthetaerus enters with his beautiful bride to bid his faithful birds follow him up to heaven, to enjoy the pleasures of the wedding banquet, and take unopposed possession of the palace and

People who a victim slay
Always cut the tongue away.

MESSANGER. O all-successful, more than tongue can tell !

O ye, thrice blessed wingèd race of birds,
Welcome your King returning to his halls !
He comes ; no Star has ever gleamed so fair,
Sparkling refulgent in its gold-rayed home.
The full far-flashing splendour of the Sun
Ne'er shone so gloriously as he, who comes
Bringing a bride too beautiful for words,
Wielding the wingèd thunderbolt of Zeus.
Up to Heaven's highest vault, sweet sight, ascends
Fragrance ineffable ; while gentlest airs
The fume of incense scatter far and wide.
He comes ; he is here ! Now let the heavenly Muse
Open her lips with pure auspicious strains.

CHOR. Back with you ! out with you ! off with you ! up with you !

halls of the Gods. The messenger who announces his approach speaks throughout in the grand style of Tragedy ; and probably some portions of his speech are borrowed directly from the Tragic Poets. The expression *πάντ' ἀγαθὰ* is of constant occurrence in these Comedies.

1712. οἶον] Scilicet ἐκλάμπων : to be supplied from ἐξέλαμψεν.

1716. θυμαμάτων] Αἱ δὲ αἶραι διακινούσι τὴν πλεκτάνην τοῦ καπνοῦ τῶν θυμαμάτων, says the Scholiast, indicating the true order of the words. *πλεκτάνην*, the *curling wreath of incense-fumes*.

1720. ἀναγε κ.τ.λ.] As the bridal pair enter, the birds are exhorted to open a passage for them, and to fly about them in every direction, greeting them as

they pass along. It is difficult to give a precise meaning to these little ejaculations, which are repetitions of various "cries" well known at Athens, such as those heard at the torch-races in the Cerameicus or in the ithyphallic worship of Bacchus. For the former see the note on Wasps 1326. For the latter, Bergler refers to the passage quoted by Athenaeus, xiv. chap. 16 (p. 622 C), where it is said that the worshippers move in silence to the middle of the orchestra, and then turning to the theatre, say

ἀνάγετ', εὐρυχωρίαν
ποιεῖτε τῷ θεῷ.
ἐθέλει γὰρ ὁ θεὸς . . .
διὰ μέσου βαδίζειν.

This gives the exact meaning of the

περιπέτεσθε	1721
τὸν μάκαρα μάκαρι σὺν τύχᾳ.	
ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.	
ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.	1725
μεγάλαι μεγάλαι κατέχουσι τύχαι	
γένος ὀρνίθων	
διὰ τόνδε τὸν ἄνδρ'. ἀλλ' ὑμεναίοις	
καὶ νυμφιδίοισι δέχεσθ' ὥδαίς	
αὐτὸν καὶ τὴν Βασίλειαν.	1730
"Ἡρᾶ ποτ' Ὀλυμπία	[στρ.
τὸν ἡλιβάτων θρόνων	
ἄρχοντα θεοῖς μέγαν	
Μοῖραι ξυνεκοίμισαν	
ἐν τοιῷδ' ὑμεναίῳ.	1735
'Υμῆν ὦ 'Υμέναι' ὦ.	
ὁ δ' ἀμφιθαλὲς Ἑρῶς	[ἀντ.
χρυσόπτερος ἡνίας	
εὐθύνε παλιντόνους,	
Ζηνὸς πάροχος γάμων	1740

present passage; and perhaps the individual words may be translated *Retire! Fall apart! To the side! make room!* Bruncck translates them "Recede, discede, abscede, concede." Of course the flying round the bride and bridegroom is merely carried out by evolutions of the Chorus dancing in the orchestra.

1731. "Ἡρᾶ] Here follow two bright little hymenaeal odes, each consisting (if we omit the hymenaeal refrain) of five glyconic lines, of which the first four have a monosyllabic base; and the fifth a disyllabic base, so as to bring it into conformity with the 'Υμῆν ὦ 'Υμέναι'

ὦ which immediately follows. They tell of the great primeval marriage of Zeus and Hera, the *ἱερὸς γάμος*, from which the sanctity of all other marriage-ties is derived. See the note on Thesm. 973.

1733. *θεοῖς μέγαν*] If this, the common reading, is correct, these two words must be taken together in the sense of *great to* (i.e. in the estimation of) *the Gods*, *μέγαν τε δαίμον'*, ἐν θεοῖς τε τίμιον. Eur. Tro. 49; "inter deos magnum," Dawes. Of course *ἄρχειν* may govern either a dative or a genitive, but it cannot in this place govern *both* *θρόνων* and *θεοῖς*. The result is not very satis-

Flying around
 Welcome the Blessèd with blessedness crowned.
 O ! O ! for the youth and the beauty, O !
 Well hast thou wed for the town of the Birds.
 Great are the blessings, and mighty, and wonderful,
 Which through his favour our nation possesses.
 Welcome them back, both himself and Miss Sovereignty,
 Welcome with nuptial and bridal addresses.
 Mid just such a song hymenaeae
 Aforetime the Destinies led
 The King of the thrones empyréan,
 The Ruler of Gods, to the bed
 Of Hera his beautiful bride.
 Hymen, O Hymenaeus !
 And Love, with his pinions of gold,
 Came driving, all blooming and spruce,
 As groomsman and squire to behold
 The wedding of Hera and Zeus,

factory, but neither are the suggested emendations, *θεὸν* in connexion with *ἄρχοντα*, or *θεὰ* with *Μοῖραι*.

1735. *ἐν τοιῷδ' ὑμεναίῳ*] The alterations introduced by Dawes, who omits *ἐν* here, and in the antistrophe (1741) changes *τῆς τ' εὐδαίμονος* into *κευδαίμονος*, though adopted by many recent editors, are plainly wrong. *τοιῷδ' ὑμεναίῳ* would mean that the Destinies themselves sang the hymenaeal song, a very unlikely and uncongenial task; *ἐν τοιῷδ' ὑμεναίῳ* means that it was in the midst of such a choral song that they escorted the Bridegroom to the chamber of the Bride.

1737. *ἀμφιθαλής*] *In vigorous bloom*. And this is the proper signification of the word (as in Aeschylus, Agamemnon 1113, and Cho. 386), and not, as the Scholiast here and many commentators suppose, "having a father and mother alive," which is quite a secondary meaning. *παλιντόνου* signifies *pliant, supple, flexible*. It is the regular epithet of a bow, *παλίντονα τόξα*, *παλίντονον τόξον*, in both the Homeric poems.

1740. *πάροχος*] The *πάροχος* was the bridegroom's "best man," who drove with him to fetch the bride from her home. The bride, on the return drive to her husband's house, sat between the *πάροχος* and the bridegroom, *μεταξὺ τοῦ*

τῆς τ' εὐδαίμονος Ἥρας.

Ῥμῆν ὦ Ῥμέναι' ὦ,

Ῥμῆν ὦ Ῥμέναι' ὦ.

ΠΕΙ. ἐχάρην ὕμνοις, ἐχάρην ᾠδαῖς·
ἄγαμαι δὲ λόγων.

ΧΟ. ἄγε νῦν αὐτοῦ καὶ τὰς χθονίας
κλήσατε βροντὰς, τὰς τε πυρώδεις
Διὸς ἀστεροπὰς,
δεινὸν τ' ἀργῆτα κεραυνόν.

1745

ὦ μέγα χρῦσεον ἀστεροπῆς φάος,
ὦ Διὸς ἄμβροτον ἔγχος πυρφόρον,
ὦ χθόνιαι βαρυαχέες ὀμβροφόροι θ' ἅμα βρονταί,

1750

παρόχου τε καὶ τοῦ νυμφίου, Pollux, iii. segmm. 40, 41, x. segm. 33; Photius, s.v. πάροχος; Suidas, s.v. ζεύγος ἡμιονικόν. And to the same effect the Scholiast here. See also the note on Thesm. 261. Lucian, in his pleasant account of Aetion's picture portraying the wedding of Alexander and Roxana, after describing the principal personages, adds πάροχος δὲ καὶ νυμφαγωγὸς Ἡφαιστίων συμπαρέστη, δᾶδα καιομένην ἔχων, Herodotus 5.

1742. Ῥμῆν ὦ Ῥμέναι' ὦ] This refrain, which occurred once only after the strophe, is doubled after the antistrophe. Possibly each ode was sung by a Semichorus, whilst the full Chorus joined in the final refrain.

1744. αὐτοῦ] The fiery lightning-flashes of Zeus (αἱ πυρώδεις Διὸς ἀστεροπαί, 1746) have become the heritage of Peisthetaerus (αὐτοῦ); it is *he* who is now shaking the earth (ὃδε νῦν χθόνα σείει, 1751) with the armoury of Heaven (Διὸς ἔγχος πυρφόρον, 1749). The whole

passage is an outburst of exultation at the transfer of empire from Zeus to Peisthetaerus; and Dr. Blaydes's construction "αὐτοῦ cum Διὸς construendum, *ipsius Iovis*" would destroy the very point of the address.—χθονίας, "Mox exponit cur ita vocet; αἷς ὃδε νῦν χθόνα σείει. Sic Iovem tonantem χθόνιον vocat Sophocles in Oed. Col. 1606 κτύπησε μὲν Ζεὺς χθόνιος," Bergler. "*Terrestia* Hemsterh. *terrifica* Berglerus, *sub terrâ mugientia* Brunckius interpretantur. Quidquid horribile est et grave, χθόνιον dicitur," Beck.

1747. δεινὸν τ' ἀργῆτα κεραυνόν] The words are borrowed from the noble passage in the eighth Iliad, where Zeus, to arrest the victorious progress of Nestor and Diomed, launches a white-flashing thunderbolt immediately in front of their chariot:

Then rolled the thunder of heaven;
Then Zeus flashed from above
The dread white bolt of the levin.

Of Zeus and his beautiful bride.

Hymen, O Hymenaeus !

Hymen, O Hymenaeus !

PEI. I delight in your hymns, I delight in your songs ;

Your words I admire.

CHOR. Now sing of the trophies he brings us from Heaven,

The earth-crashing thunders, deadly and dire,

And the lightning's angry flashes of fire,

And the dread white bolt of the levin.

Blaze of the lightning, so terribly beautiful,

Golden and grand !

Fire-flashing javelin, glittering ever in

Zeus's right hand !

Earth-crashing thunder, the hoarsely resounding, the

Bringer of showers !

Βροντήσας δ' ἄρα, δεινὸν ἀφῆκ' ἀργῆτα κεραυνόν, viii. 133. The rhythm of the verse is of itself sufficient to show that δεινὸν is to be joined (as Aristophanes joins it) with ἀργῆτα κεραυνόν, and that the Venetian Scholiast is wrong in placing a comma after δεινόν. In Hesiod, Arges is one of the three Cyclopean workers who supplied Zeus with the thunderbolts, the others being Brontes and Steropes. Theog. 140.

1750. ἀμβροφόροι] Because after a long drought, especially in tropical countries, it is usually the thunderstorm that brings down the rain for which the earth has been waiting. And hence in the Old Testament the expression "He maketh lightnings for the rain," ἀστραπαὶς εἰς ἕτερον ἐποίησεν is everywhere employed by psalmist, and sage, and prophet; Psalm cxxxv. 7 (134. 7, LXX) ; Jeremiah

x. 13, li. 16 (28. 16, LXX) ; cf. Job xxviii. 26. So an anonymous writer recently described the sudden break-up of the hot season in Calcutta: "A rushing mighty wind sweeps up from the sea driving great cloud-battalions, and *with a flash and a thunderclap* we are suddenly drenched and cool." Captain Walter Campbell, in the "Old Forest Ranger," gives a similar description with regard to another part of India, the region of the Neilgherry Hills: "A dense mass of inky clouds rises above the tree-tops with a rapidity that shows the mighty power of the tempest. . . . And now a bright flash of livid fire shoots from out the gloomy mass . . . and at that signal the rain descends in unbroken sheets of water." So the late Mr. R. D. Blackmore, in his "Erema" (ἐρημα), describes a tropical storm in

αἷς ὅδε νῦν χθόνα σείει.
 δία δὲ πάντα κρατήσας
 καὶ πάρεδρον Βασίλειαν ἔχει Διός.
 Ὑμῆν ὦ Ὑμέναι' ὦ.

ΠΕΙ. ἔπεισθε νῦν γάμοισιν ὦ 1755

φῦλα πάντα συννόμων
 πτερυγοφόρ' ἐπὶ πέδον Διὸς
 καὶ λέχος γαμήλιον.

ὄρεξον ὦ μάκαιρα σὴν
 χεῖρα καὶ πτερῶν ἐμῶν 1760

λαβοῦσα συγχόρευσον· αἶ-
 ρων δὲ κουφιῶ σ' ἐγώ.

ΧΟ. ἀλαλαλαὶ ἰὴ παιῶν,
 τήνελλα καλλίνικος, ὦ
 δαιμόνων ὑπέρτατε. 1765

America: "A bolt of lightning fell at my very feet, and a crash of thunder shook the earth. These opened the sluice of the heavens, and before I could call out I was drenched with rain." As an Elizabethan poet, Matthew Roydon, whose *Elegy on Sir Philip Sidney* is published with Spenser's works, puts it: The thunder rends the cloud in twaine, And makes a passage for the raine.

1753. *πάρεδρον*] *Παρακαθήμενον, σύνθρονον*.—Hesychius. The use of the accusative makes it probable that Hesychius is referring to the present passage. And it is probably from Aristophanes that Lucian borrows the word, Phalaris Prior 1, Gallus 2 "Calumniae non temere credendum" 17. See the commentators there.

1755. *γάμοισιν*] *To the marriage-feast* (supra 1689); not, to the marriage it-

self: not, "to see us wed" as the translation has it; for the wedding has already taken place.

1764. *τήνελλα καλλίνικος*] As in the Acharnians, so also in the Birds, the Chorus wind up the play, by uttering the famous shout of victory, the salute to a conqueror, *τήνελλα καλλίνικε*. It comes from the Song of Triumph composed by Archilochus (Pind. Ol. ix. init.), in honour of Heracles, which seems to have run as follows:

τήνελλα καλλίνικε.
ὦ καλλίνικε χαῖρ' ἀναξ Ἡράκλεες,
αὐτός τε καὶ Ἰόλαος, αἰχμητὰ δύο.
τήνελλα καλλίνικε.

The Scholiasts here, and on the other passages mentioned above, collect much information respecting this song. See Gaisford's *Poetae Minores Graeci*, Archil. Fragm. 60; Bergk, *Poetae Lyrici Graeci*,

He is your Master, 'tis he that is shaking the
Earth with your powers !

All that was Zeus's of old
Now is our hero's alone ;
Sovereignty, fair to behold,
Partner of Zeus on his throne,
Now is for ever his own.
Hymen, O Hymenaeus !

PEI. Now follow on, dear feathered tribes,
To see us wed, to see us wed ;
Mount up to Zeus's golden floor,
And nuptial bed, and nuptial bed.
And O, my darling, reach thine hand,
And take my wing and dance with me,
And I will lightly bear thee up,
And carry thee, and carry thee.

CHOR. Raise the joyous Paeon-cry,
Raise the song of Victory.
Io Paeon, alalalae,
Mightiest of the Powers, to thee !

Fr. 119. Iolaus, the nephew, was also the charioteer, of Heracles, and in that capacity assisted the hero in the great combat against Ares and Cycnus the son of Ares, which forms the subject of Hesiod's poem called "The Shield of Heracles." "Who could have done it?" cries the Boeotian poet, glorying in the Boeotian heroes, "who could have done it πλὴν Ἡρακλῆος καὶ κυδαλίμου Ἰολάου?" (74). They were partners too in slaying the Lernaean Hydra. "The son of Zeus slew it," says Hesiod (Theog. 317), "Ἀμφιτρωνιάδης σὺν ἄρηι-φίλῳ Ἰολάῳ." Of course the exclamation

"Io Paeon" and "alalalae" are also cries of victory. After the rout of the Galatians, says Lucian (Zeuxes 11), the Macedonians ἐπαιώνιζον, and crowned Antiochus, καλλίνικον ἀναβοῶντες. And ἀλαλαγμός is described by Hesychius as Ἐπινίκιος ὕμνος. Here these triumphal cries not only celebrate the triumph of Peisthetaerus, but also prognosticate the victory of Aristophanes in the dramatic competition; see the final note on the Ecclesiastus. Τήνελλα is intended to imitate a musical instrument; some say the notes of the flute, others the twang of the lyre-strings.

ADDITIONAL NOTES

I. The τέττιξ.

Line 39 οἱ τέττιγες. Line 1095 ὁ ἀχέτας.

Ἀχέτας is the Doric form of ἡχέτης the *Chirruper*, a name applied to the large male τέττιξ or Cicala (Eustathius on Il. iii. 150), whose loud and shrill notes pervade the meadows of South-Eastern Europe in the heat of a midsummer noon. The form ἀχέτας is also found in Peace 1159, and more than once in Aristotle's works; καλοῦσι τοὺς μὲν μεγάλους καὶ ᾄδοντας, ἀχέτας· τοὺς δὲ μικροὺς, τεττιγόνια, Hist. An. v. 24. 1. And I imagine that the "Chirruper" was the special Doric name for this little creature, and was therefore pronounced by the Athenians in the Doric fashion. ἡχέω, with its compounds, is everywhere the regular term employed to denote the chirruping of the cicala. Hesiod (W. and D. 582, Shield 393) conjoins the two words ἡχέτα τέττιξ. And so, according to the very probable emendation of Robinson (on Hesiod ubi supra), Heinsius (on the Hesiodic scholia), and Bp. Blomfield (Mus. Crit. i. 428) does Alcaeus in his choriambic song to summer:

ἀχέϊ δ' ἐκ πετάλων ἀχέτα τέττιξ· πτερύγων δ' ὕπο
κακχέει λιγύραν . . . αἰοῖδαν.

And in the same sense Meleager (Ep. cxi in the Anthology) ἡχέεις τέττιξ. The pleasant resting-place which Phaedrus finds for Socrates *θερινόν τε καὶ λιγυρόν ὑπηγεῖ τῷ τῶν τεττιγῶν χορῷ* (chap. v. 230 C); a description borrowed by Aristaenetus (i. 3). And compare Lucian, Amores 18. In the Pastorals of Longus, Daphnis and Chloe go out into the meadows in the bright summer day, with the pleasant chirruping of the cicalas, *ἡδεῖα τεττιγῶν ἡχῇ*, all around them (i. 11). Chloe, tired with their innocent play, falls asleep; and Daphnis, watching beside her, upbraids the cicalas for their ceaseless chirruping, *ὦ λάλων τεττιγῶν, οὐκ ἐάσουσιν αὐτὴν καθεύδειν, μέγα ἡχοῦντες* (i. 12). Presently one of them, trying to escape a swallow (cf. Aelian, N. H. viii. 6; Evenus, Ep. 13 in the Anthology), falls into Chloe's bosom: and the swallow, darting after it, brushes the cheek of Chloe with its wing, and wakes her from her slumber. She starts up alarmed, but seeing Daphnis smile, is reassured, and rubs her eyes which are hardly yet open, when suddenly the cicala in her bosom gives a loud chirrup of gratitude for its preservation. She

shrieked, and Daphnis smiled again. ὁ τέττιξ ἐκ τῶν κόλπων ἐπήχησεν, ὁμοιον ἰκέτη χάριν ὁμολογοῦντι τῆς σωτηρίας. πάλιν οὖν ἡ Χλόη μέγα ἀνεβόησεν· ὁ δὲ Δάφνις ἐγέλασε. He drew it out of her bosom, still chirruping, and when she saw the cause of her alarm, she too laughed, and took it in her hand and kissed it, and put it back, still chirruping, into her bosom again (i. 12). Cf. Id. iii. 16 ἐλάμβανον τέττιγας ἡχοῦντας. So Theocritus, Id. xvi. 94 τέττιξ ἔνδοθι δένδρων ἀχεί ἐν ἀκρεμόνεσσιν.

The τέττιξ is usually, though by no means invariably, described as singing from the tree or the brake, as in the passage just quoted from the Idylls of Theocritus. It is so described by both Homer and Hesiod; see the Commentary on line 40 supra. The 60th epigram of Leonidas of Tarentum in the Anthology is supposed to be sung by a cicala, perched on the top of Athene's spear:

οὐ μόνον ὑψηλοῖς ἐπὶ δένδρεσιν οἶδα καθίζων
ἀειδεῖν, ζαθερεῖ καύματι θαλπούμενος.—
ἀλλὰ καὶ εὐπήληκος Ἀθηναίης ἐπὶ δουρὶ
τὸν τέττιγ' ὄψει μ', ὦνερ, ἐφεζόμενον.—

Anacreon's 43rd ode is a little address to the cicala:

Μακαρίζομέν σε, τέττιξ,
ὅτι δενδρέων ἐπ' ἄκρων,—
βασιλεὺς ὕπας, ἀεΐδεις.

According to Antiphilus (Ep. xii in Anthology) the lofty branches of the oak, κλῶνες ἀπηόρτοι ταναῆς δρυός, εὖσκιον ὕψος are the οἰκία τεττιγῶν. And Timon of Phlius, describing in Homeric words the honeyed language of Plato, says:

τῶν πάντων δ' ἡγείτο πλατύστατος, ἀλλ' ἀγορητῆς
ἡδυεπῆς, τέττιξιν ἰσογράφος, οἳ θ' Ἐκαδήμου
Δένδρει ἐφεζόμενοι ὅπα λειριέσσαν ἰεῖσι.

Diog. Laert., Plato 7. But we need not pursue this subject further.

The lines of Timon, however, remind us how pleasant to Hellenic ears were the notes of these little summer minstrels. Timon, indeed, is merely borrowing the language of Homer in the third Iliad. Aristophanes in Peace 1160 describes them as singing their *sweet* song; τὸν ἡδὺν νόμον. In the Anthology (Anon. 416) a τέττιξ calls itself τὴν Νυμφέων παροδίτιν ἀηδόνα, the *wayside nightingale of the Nymphs*: whilst Evenus expostulates with the swallow for preying on the cicala, a songster like herself. The Platonic Socrates calls them the revealers, or interpreters, of the Muses, οἳ τῶν Μουσῶν προφήται, and says that of old they were mortal men dwelling upon earth before the Muses existed; but when the Muses came into being, and Song made its appearance, these old-world men were so enraptured that they kept singing all the day long unheeding of food and drink, and so died. Phaedrus chaps. 41, 45. Unfortunately, the ears of Western travellers are unable to appreciate the divine beauty of their song. "In the hotter months of summer, especially from midday to the middle of the afternoon," says Dr. Shaw, "the Cicala is perpetually stunning our ears with its most

excessively shrill and ungrateful noise. It is in this respect the most troublesome and impertinent of insects, perching upon a twig, and squalling sometimes two or three hours without ceasing." Travels 186. "The sun was overpowering," says Mr. Dodwell, speaking of his approach to Athens, "but while the different orders of vegetable and animal life drooped with langour under the intensity of the heat, it appeared to animate these insects with exhilarating joy. Nothing is so piercing as their note: nothing so tiresome and inharmonious as the musical tettix." Vol. ii. chap. 4. "The stunning cicala." Browning, "Up at a Villa."

The cicalas were supposed to live upon dew, and to be the happiest creatures in the world. "And well they may be," says the Comic poet Xenarchus, "since their wives have not an atom of voice." Athenaeus, xiii. chap. 7 (p. 559 A); Eustathius on Odyssey i. 358. For of course it is only the male insect that sings, the female cicala is dumb.

The ancient poets were mostly of opinion that the sounds emitted by the male cicala were produced by the friction of its wings against its body and legs. This is the meaning of the expression ὑπὸ πτερύγων as used by Hesiod and Alcaeus. The epigrams about to be quoted of Meleager and Mnasalcas are addressed to an ἀκρίς, a locust, but even if the poets did not mean, as I think they did, to apply that name to the cicala, they would undoubtedly consider the description they give to be applicable to that insect also. Meleager's epigram commences:

Ἀκρίς, ξῶν ἀπάτημα πόθων, παραμύθιον ὕπνου,
ἀκρίς, ἀρουραίη Μοῦσα, λιγυπτέρυγε,
αὐτοφυὲς μίμημα λύρας, κρέκε μοί τι ποθεινόν,
ἐγκρούουσα φίλοις ποσσὶ λάλους πτέρυγας.—(Ep. 112.)

The epigram of Mnasalcas is addressed to a dead ἀκρίς:

οὐκέτι δὴ πτερύγεσσι λιγυφθόγοισιν αἰεῖσεις,
ἀκρί, κατ' εὐκάρπους αὐλακας ἐξομένα,
οὐδ' ἐμὲ κεκλιμένον σκιερὴν ὑπὸ φυλλάδα τέρψεις,
ξουθῶν ἐκ πτερύγων ἀδὺ κρέκουσα μέλος.—(Ep. 10.)

However, in Aesop's fables (411, De Furia) the cicala itself gives a more accurate account of the matter; τῇ κινήσει τῶν ἐν ἐμοὶ ὑμένων (*motu quae in me sunt membranularum*) ἥδὲ φθέγγομαι, τέρπων τοὺς ὀδοιπόρους. See also Aristotle, de Respiratione, chap. ix; and the passage cited towards the close of the Introduction from the 28th Address of St. Gregory Nazianzen.

It was of course impossible, without the assistance of a powerful microscope, to ascertain the exact details of the mechanism of the cicala's vocal organs. The subject is fully discussed and explained in the 24th Letter of Kirby and Spence's Entomology, with an extract from which this note shall conclude.

"If you look at the under-side of the body of a male [cicala], the first thing that will strike you is a pair of large plates of an irregular form—in some semi-oval, in others triangular, in others again a segment of a circle—covering the

interior part of the belly, and fixed to the trunk between the abdomen and the hindlegs. These are the drum-covers or opercula, from beneath which the sound issues. When an operculum is removed, beneath it you will find on the exterior side a hollow cavity, with a mouth which seems to open into the interior of the abdomen: next to this, on the inner side, another large cavity, the bottom of which is divided into three portions; of these the posterior is lined obliquely with a beautiful membrane, which is very tense—in some species semi-opaque, and in others transparent—and reflects all the colours of the rainbow. This mirror is not the real organ of sound, but is supposed to modulate it. The middle portion is occupied by a plate of a horny substance, placed horizontally, and forming the bottom of the cavity. On its inner side this plate terminates in a carina, or elevated ridge, common to both drums. Between the plate and the after-breast (*post-pectus*) another membrane, folded transversely, fills an oblique, oblong, or semilunar cavity. In some species I have seen this membrane in tension; probably the insect can stretch or relax it at its pleasure. But even all this apparatus is insufficient to produce the sound of these animals; one still more important and curious yet remains to be described. A portion of the first and second segments being removed from that side of the back of the abdomen which answers to the drums, two bundles of muscles meeting each other in an acute angle, attached to a place opposite to the point of the mucro of the first ventral segment of the abdomen, will appear. These bundles consist of a prodigious number of muscular fibres applied to each other, but easily separable. Whilst Reaumur was examining one of them, pulling it from its place with a pin, he let it go again, and immediately, though the animal had been long dead, the usual sound was emitted. On each side of the drum-cavities, when the opercula are removed, another cavity of a lunulate shape, opening into the interior of the stomach, is observable. In this is the true drum, the principal organ of sound, and its aperture is to the Cicala what our larynx is to us. In the cavity last described, if you remove the lateral part of the first dorsal segment of the abdomen, you will discover a semi-opaque and nearly semicircular concavo-convex membrane, with transverse folds—this is the drum. Each bundle of muscles, before mentioned, is terminated by a tendinous plate nearly circular, from which issue several little tendons that, forming a thread, pass through an aperture in the horny piece that supports the drum, and are attached to its under or concave surface. Thus the bundles of muscles being alternately and briskly relaxed and contracted, will by its play draw in and let out the drum; so that its convex surface being thus rendered concave when pulled in, when let out a sound will be produced by the effort to recover its convexity; which, striking upon the mirror and other membranes before it escapes from under the operculum, will be modulated and augmented by them. I should imagine that the muscular bundles are extended and contracted by the alternate approach and recession of the trunk and abdomen to and from each other."

II. The Sigeian inscriptions.

Line 437 τοῦπιστάτου.

The peculiarity of the Sigeian Marble consists in its bearing two separate inscriptions recording the same circumstance in slightly different words. The marble was one of those brought to England by Lord Elgin, and now stands in the entrance-hall of the British Museum, but the inscriptions are practically obliterated. Fortunately, however, they were long ago reproduced by Edmund Chishull, Richard Chandler, and others. They are both written in the *Βουστροφύδων* fashion, and each consists of eleven lines, though the lower is more than half as long again as the upper. The upper inscription runs as follows :

Φανοδικο (for ου) εμ (for εμ) τορμοκρατεος (of Hermocrates) το (for του) Προκοννησιο.
Κρητηρα δε και υποκρητηριον και ηθμον ες Πρυτανηιον εδωκεν Συκεευσιν

I belong to Phanodicius, the son of Hermocrates, the Proconnesian. Now he presented a bowl, a stand for the bowl, and a wine-strainer to the Sigeians for their Town-Hall.

The lower inscription is as follows :

Φανοδικο εμ το ΗΕρμοκρατος (for ους) το Προκοννησιο. καγο κρατερα καπιστατον και Ηεθμον
ες Πρυτανειον εδοκα μνημα Σ:γενευσιν. εαν δε τι πασχω, μελεδαιεν με ο Σιγειες. και με ποιεισεν
ΗΑισωπος και Ηαδελφοι.

I belong to Phanodicius, the son of Hermocrates, the Proconnesian. And I (Phanodicius) gave as a memorial to the Sigeians a bowl, an epistaton, and a wine-strainer for their Town-Hall. And if I (Phanodicius) die, the Sigeians are to take charge of me (the marble). And Aesop and Brothers made me.

The Η in the lower inscription represents the aspirate. Hdt. (i. 25) tells us that the Lydian King Alyattes, the father of Croesus, presented to the temple at Delphi a silver bowl with an iron bowl-stand, *κρητῆρά τε ἀργύρεον μέγαν καὶ ὑποκρητηρίδιον σιδήρεον*. As to *εάν τι πάσχω* (euphemistic for *if I die*) see Wasps 385, Peace 170, and the notes there.

Why there should be two inscriptions, and which of them is earlier in date, are questions which have been frequently discussed, but which it is impossible to determine. Bentley thought it would have been absurd to write an inscription, intended to be the only one, on the lower part of the Marble, leaving all the upper space a blank ; but Boeckh, whilst admitting the absurdity, suggested that this very absurdity may have been the cause of a second inscription in that blank space, "ne nimum inconcinna lapidis videretur adornatio." This suggestion is not very convincing : and I do not know which side should claim the benefit of the fact that the lower is so much more elaborate than the upper. And as the two inscriptions were probably separated by a very short interval of time, the circumstance that the upper is written in Ionic, and the lower in Attic, letters can afford no presumption of the priority of either.

The point which is of interest to the reader of the "Birds" is that the article which is called *ὑποκρητήριον* in the upper inscription is styled *ἐπίστατον* in the lower. And both Boeckh and Cardwell¹ conclude that the two words designate the same thing, and that thus the enigma of the Aristophanic *τοῦπιστάτου* is solved. This is plausible enough: but *ὑποκρητήριον* would ill suit the passage in the Comedy: and it seems to me at least equally probable that the second inscription was made for the purpose of rectifying an error in the first: and if so, there is no change so pointed as that of *ὑποκρητήριον* into *ἐπίστατον* or vice versa. Regarded in this light, the inscriptions would prove, not that the *ἐπίστατον* was identical with the *ὑποκρητήριον*, but that it was something widely different. And anyhow it seems to me that the interpretation of the word in the inscription is far too uncertain to be of any assistance in the interpretation of the word in the Birds.

III. Ox-loosing time.

Line 1500 *βουλυτός, ἢ περαιτέρω*;

The time designated as *βουλυτός*, *the loosing of the oxen from the plough at the termination of the day's labour*, would naturally vary with the length of the day. And although it is universally associated with evening, yet it is spoken of, sometimes as concurrent with, sometimes as immediately preceding, and sometimes as immediately succeeding, the evening hour.

There is a full account of ox-loosing time, though the word *βουλυτός* is not employed, in Heliodorus v. 23:

Ἦν μὲν ἤδη τῆς ἡμέρας, ὅτε ἀρότρου βοῦν ἐλευθεροῖ γηπόνος. ὁ δὲ ἄνεμος τῆς ἄγαν φορᾶς ὥκλαζε, καὶ κατ' ὀλίγον ἐνδιδοὺς, . . . τέλος καὶ εἰς γαλήνην ἐξενικήθη, καθάπερ τῷ ἡλίῳ συγκαταδύμενος.

That hour of the day had arrived when the husbandman loosens the ox from the plough. And the wind subsided from its vehement blast, and giving way little by little, at last was subdued into a calm, as though setting with the setting sun.

I may quote a very similar description from Apollonius Rhodius, iv. 1629:

*ἦμος δ' ἥελιος μὲν ἔδυ, ἀνὰ δ' ἦλυθεν ἀστήρ
αὔλιος, ὅς τ' ἀνέπασεν ὄξυρους ἀροτῆρας,
δὴ τότε ἔπειτ' ἀνέμοιο κελαυνῇ νυκτὶ λιπόντος, κ.τ.λ.*

*And the sun went down, and uprose the star of the folding tide,
Which bringeth from labour rest unto ploughmen toil-fordone;
Even then when the wind died down as the darkling night drew on, &c.—WAY.*

The *αὔλιος ἀστήρ* is "the star that bids the shepherd fold" (Comus), that is to say,

¹ Cardwell, Elmsley's successor in the Camden Professorship, published a work on the Sigeian and other inscriptions. But my reference is to notes, taken at the time, of a lecture which he delivered in the Clarendon on February 1, 1849.

"the Evening Star." It is described by Callimachus as ἀστὴρ Ἀῖλιος, ὃς δυθμὴν εἰσι μέτ' ἡελίου. *Fragm. 465 Blomf.*

We will now turn to the passages in which the word βουλευτός itself is used. I take from the Oxford Lexicographers the expression ἀστέρα βουλευτοῖο, which they cite from Kaibel's *Epigrammata Graeca* 618. 15, and which, I presume, is equivalent to the αἴλιος ἀστήρ. Aelian (*Book xiii ad init.*) tells us that an eagle foretold to Gordius, the father of Midas, the royal destiny of his son, by coming to him (Gordius) whilst he was ploughing, and perching on the plough, where it remained the whole day through, συνδιημέρευσε, not flying off until γενομένης ἑσπέρας καὶ ἐκεῖνος κατέλυσε τὴν ἄροσιν, ἐπιστάντος τοῦ βουλευτοῦ. Here the Evening seems to be regarded as arriving *before* Ox-loosing time. On the other hand, in Heliodorus ii. 19. 20 the ὥρα περὶ βουλευτόν arrives a little before Evening and Night. At the commencement of Lucian's *Cataplus*, Charon is complaining of the scandalous delay of Hermes in bringing down the dead men to the ferry. It is now ἀμφὶ βουλευτόν, he says, and I have not yet taken a single obol; where the Scholiast explains ἀμφὶ βουλευτόν by περὶ ἑσπέραν, ὅταν τοὺς βόας λύουσιν. Aratus (*Diosemeia* 93) calls βουλευτός the βουλύσιος ὥρη, and says that if *that* is clear and serene it will be fine to-morrow

εἰ δ' αὖτως καθαρὸν μιν ἔχοι βουλύσιος ὥρη,
δύνοι δ' ἀνέφελος μαλακὴν ὑποδείελος αἴγλην,
καὶ κεν ἐπερχομένης ἡοῦς ἔθ' ὑπείδιος εἴη.

The statement in the Third Book of the *Argonautics* (line 1340) that when two-thirds of the day are spent the weary husbandmen begin to call upon the "sweet ox-loosing-time," γλυκερόν βουλευτόν, to come quickly, merely shows that it had not already arrived; though even that fact may perhaps not be quite immaterial in view of the strange aberration to be presently mentioned.

But before proceeding to the famous Homeric use of βουλευτόνδε, *towards ox-loosing time*, it may be convenient just to mention, that although the Romans and ourselves have no single word equivalent to βουλευτός, yet both in their language and in our own, the poets are accustomed to describe the eventide by reference to the cessation from the labours of the plough. Thus Virgil, *Ecl. ii. 66*:

Adspice, atrata iugo referunt suspensa iuveni,
Et sol crescentes decedens duplicat umbras.

Horace *Odes iii. 6. 41*

Sol ubi montium
Mutaret umbras, et iuga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

So in Milton, Comus, disguised as a harmless villager, describes the late eventide to the Lady as:

What time the laboured ox
In his loose traces from the furrow came.

It was of course a little earlier in the day than the time described by the Ettrick Shepherd as

'Twixt the gloamin' and the mirk
When the kye come hame.

I have reserved to the last the passages in which the term *βουλυτός* first occurs; Homer, *Iliad* xvi. 779, *Odyssey* ix. 58. In the former passage Patroclus's victorious battle is drawing to a close, and he is about to meet his doom before the walls of Troy. And Homer begins the story of the catastrophe as follows:

ὄφρα μὲν ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει,
τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ λαός·
ἦμος δ' ἥελιος μετενίσσεται βουλυτόνδε,
καὶ τότε δὴ ῥ' ὑπὲρ αἴσαν Ἀχαιοὶ φέρτεροι ἦσαν.

*So all through the morning-tide, and still while the day waxed hot,
Fast fell the folk, as the shafts from host unto host were shot.
But so soon as the sun 'gan slope to the hour for unloosing the yoke,
Then even beyond their fate prevailed the Achaian folk.*—(WAY.)

βουλυτόνδε] ἐπὶ τὴν ἑσπέραν, δειλῆς. καθ' ὃν καιρὸν οἱ βόες ἀπολύονται τῶν ἔργων. *Scholia Minora* (ed. Gaisford).

In the *Odyssey* the hero commences his narrative to Alcinoüs by recounting his luckless combat with the Ciconians:

ὄφρα μὲν ἥως ἦν, καὶ ἀέξετο ἱερὸν ἡμαρ,
τόφρα δ' ἀλεξόμενοι μένομεν πλεονάς περ ἰόντας·
ἦμος δ' ἥελιος μετενίσσεται βουλυτόνδε,
καὶ τότε δὴ Κίκονες κλῖναν δαμάσαντες Ἀχαιοῖς.

*And all through the morning-tide, and still while the day waxed hot,
Ever we kept them at bay for all that so many they were,
Till the sun was sloping his ray to the hour for unyoking the steer.*—(WAY.)

On the passage from the *Iliad* Eustathius observes *βουλυτός* δὲ, ὡς καὶ ἐν Ὀδυσσεΐᾳ ὁ πρὸς ἑσπέραν καιρὸς, ὁ δειλινός, ὅτε τοῦ ἐργάζεσθαι τοὺς βόας λύομεν. Nothing can be more just; that is the meaning of the word in the *Iliad*, "as in the *Odyssey*," and everywhere else. But, as ill-luck would have it, before he reached the passage in the *Odyssey*, the learned Archbishop lit upon the dialogue between Prometheus and Peisthetaerus in the present Comedy, and totally misunderstood the drift of the dialogue and the jest of Aristophanes. And, forgetting what he had said on the *Iliad*, he now observes κατὰ ὥραν βουλυτοῦ ὅς ἡ μεσημβρία ἐστὶν ἢ "ὀλίγον τι μετὰ μεσημβρίαν," ὅτε βόες λύονται τοῦ κάμνειν ὡς καὶ ἐν Ἰλιάδι δεδῆλωται. Nothing of the kind "had been shown in the *Iliad*." He had not, when he wrote his commentary there, been misled by the jest of Aristophanes. He has now¹. The

¹ This is of course written on the assumption that the entire passage cited from the commentary of Eustathius is genuine. But I cannot help suspecting that the words ὅς ἡ μεσημβρία ἐστὶν ἢ ὀλίγον τι μετὰ μεσημβρίαν are interpolated. Without them the

words *δλίγον τι μετὰ μεσημβρίαν* are an inaccurate quotation of the *σμικρόν τι μετὰ μεσημβρίαν* of Birds 1499. And not only has he thoroughly misapprehended the Comic dialogue, he has also made nonsense of the lines of Homer. For it is not sense to say "So long as the sun was bestriding mid-Heaven all went well, but when he was passing to midday or a little later then came a change." And indeed who ever heard of the sun's passing on after midday to anything but his Western goal, call it the horizon, the sunset, evening, or what you will?

And if we wonder at the strange aberration of the wise and learned Archbishop, it seems still more wonderful that he should have been able, in the nineteenth century, to draw into the same pitfall a learned and careful English scholar. Mr. J. G. Frazer in the second volume of the *Classical Review*, p. 260, after citing the comment of Eustathius on the *Odyssey* (he had apparently overlooked the comment of the same writer on the *Iliad*), observes that "the passages of Homer are not quite conclusive, for it might be said that in them *βουλευτόνδε* indicates not the next, but the last, point in the sun's passage from the meridian, i. e. sunset rather than the early afternoon. However a familiar passage in Aristophanes (Birds 1498 sqq.) is quite decisive." To my mind it is quite decisive against his view. Prometheus is exceedingly anxious that Zeus shall not see and recognize him. To this end he enters, not "under shelter of an umbrella" as Mr. Frazer says, but with his head and ears enveloped in such multitudinous wrappers that he cannot hear a single syllable of his interlocutor's replies to his questions. The whole humour of the dialogue is that having no conception what Peisthetaerus is talking about, he makes the most ridiculous and malapropos responses. And so when Peisthetaerus assures him it is only a little after midday, and he responds "Is it evening or night?" he naturally gets nothing from Peisthetaerus but a curse on his stupidity. To make his response a proper and sensible one, as Mr. Frazer would do, is to make it the very reverse of what Aristophanes intended.

Mr. Frazer brings Aristophanes as a witness to the accuracy of Eustathius, not observing that the latter is actually quoting the words of the former. He brings yet another witness, and, strange to say, it is the very passage from the *Odes* of Horace cited in the earlier part of this note to show that *βουλευτός* is equivalent to eventide; Horace, he thinks, supports his "interpretation of *βουλευτός* by describing the time when oxen are unyoked as the time when the shadows of the mountains are changing. Now before noon the shadows fall westward; after noon they fall eastward; and the time when the change takes place is just at or after noon. This therefore is the hour of *βουλευτός*." But this is a singular oversight. There is no change whatever (in the sense in which Horace is using the words) "just at or after noon." For hours before, and for hours after, midday,

passage is quite sensible and correct, *κατὰ ὥραν βουλευτοῦ, ὅτε βόες λύνονται τοῦ κάμνειν ὥς καὶ ἐν Ἰλιάδι δεδῆλωται*. That is exactly what *was* shown in the *Iliad*.

the Sun is shining impartially on the western slopes of the mountains to the east, and on the eastern slopes of the mountains to the west, of a spectator. A mountain range cannot throw its shadow to the east, until the Sun is descending behind it on the west. Horace is not contemplating the case of an upright pole or of men standing at the foot of a sheer precipice. He is speaking of a scene very familiar to himself, of oxen at work on a Sabine farm like his own at Licenza, with the shadows of some Monte Gennaro stealing over the champain at nightfall. This is placed beyond dispute by the concluding phrase which Mr. Frazer does not quote and must have overlooked, "Sol . . . *abeunte curru*," that is, when he is setting. The stanza is well rendered by Lord Lytton :

What time the Sun reversed the mountain shadows,
And from the yoke released the wearied oxen,
As his own chariot slowly passed away,
Leaving on earth the friendly hour of rest.

The *amicum tempus* of Horace answers to the γλυκερὸς βουλευτὸς of Apollonius.

I am not aware of a single passage which, I will not say *supports*, but is not directly opposed to Mr. Frazer's contention.

Long after the above was written a note by Mr. H. W. Greene in the *Classical Review* (xviii. 49) suggests that the passage cited in the preceding remarks from Heliodorus ii. 19. 20 may afford some colour to Mr. Frazer's view. But in order to arrive at this conclusion he is obliged to postulate that the meal mentioned in chap. 19 was a midday meal. This seems to me most improbable. The events of the day are told in a very few lines. The two travellers start in the morning and walk on till they are actually famishing. At last they light upon a flock of sheep; the shepherds flee into the woods; the travellers seize a ram, and drag it to a fire which the shepherds had kindled; but they cannot wait till the meat is cooked, and accordingly devour it half-raw in the most revolting fashion. Even stopping here, is it not far more probable that they had been travelling the greater part of the day than that they were taking their ordinary midday meal? Moreover they need no further meal that day. However Heliodorus gives no hint of the hour at which they devoured the ram; he merely says that after they had gorged themselves with its flesh, and with draughts of milk, they continued their journey. Here again he gives no hint of the duration of this continued journey. If the meal had been at midday, the resumed journey must have continued for five or six hours. If, as I suppose, it was late in the afternoon, then it must have continued for perhaps an hour or two. And now Cnemon, as had been arranged from the first, is about to give his companion the slip. We may infer therefore that it was growing dusk. And accordingly Heliodorus introduces the narrative with the words Καὶ ἦν μὲν ὧρα περὶ βουλευτὸν ἥδη. What Heliodorus meant by ox-loosing time is plain from his graphic description which is cited at

the commencement of this note. Now therefore when the ὥρα περὶ βουλευτὸν overtakes them the two go up a wooded hill, λόφον, and Cnemon, after making a few feints (which may perhaps have consumed a quarter of an hour), escapes from his companion, who gets to the top of the λόφος alone, and there pauses ἐσπέραν τε καὶ νύκτα ἀναμένων. I have referred to this passage above as an instance of the βουλευτὸς arriving before Evening and Night; and I do not see what further conclusion can be drawn from it.

IV. The termination of the first person singular of the pluperfect.

Line 511 ἦδῃ γῶ.

The question to be considered is, Does Aristophanes terminate the first person active in -ειν as well as in -η? Or, in other words, is the termination -ειν, whenever it occurs in these Comedies, to be altered to -η?

Until recently there was no doubt that both terminations were admissible. "Lege ἐπεπόνθειν, vel -θη Attice," said Bentley on Eccl. 650, where up to his time the editions had read ἐπεπόνθην. It was the universal and traditional rule that the ordinary termination, common to both Attic and other writers, was -ειν, but that the Attic writers, and none other, sometimes used -η, a special form of their own. To the use of this special form, we are told, Plato was particularly addicted.

But a new class of critics has arisen who seek to eradicate -ειν wherever it occurs, and consider its retention not only wrong but a convincing proof of the crassest ignorance. We must suppose that they have strong grounds for this revolution, and these grounds it is now proposed to investigate.

I believe that the *fons et origo* of this new theory was Cobet in his *Novae Lectiones*, pp. 212-22, though both he and Dr. Rutherford (*New Phrynichus*, pp. 229-38) endeavour to trace it up to a note of Dawes on Clouds 1347. Apparently in his time the 3rd person singular was supposed to end in -ει, and never in -ειν; and therefore when in that line he proposed to substitute πεποίθειν for πέποιθεν, he proceeded to the following effect, "Some will say 'why insert the 1st person, when the 3rd is required?' But I will show them that the Attic termination -ειν belongs not to the 1st person but to the 3rd; *primae vero alteram istam -η esse propriam.*" He then cites the present line in which Kuster had already restored ἦδῃ γῶ from U; but he does not propose to alter any passage in which -ειν is given as the termination of the first person: and I am not sure that he meant anything more than that -η is the specially Attic form.

Dr. Rutherford's comment on the present line is "ἦδεῖν γῶ was read in most MSS. and by all editors till Kuster restored ἦδῃ from the Vatican, a reading subsequently confirmed by the Ravenna." This statement is hardly accurate.

Most MSS. read ᾗδῃ; the Ravenna does *not*: *only one* MS. has ᾗδαιν¹. Dr. Rutherford, shortly afterwards, cites Eur. Ion 1187 κοῦδεῖς τάδ' ᾗδει' ἐν χερσὶν ἔχοντι δέ, where he observes Person restored ᾗδαιν. And he adds: "These two instances would in themselves be sufficient to warrant us in affirming that the first person of the pluperfect active ended in Attic in -η, and the third before a vowel affixed -ν." So far as the *first* person (with which alone we are dealing) is concerned, I really do not know what Dr. Rutherford means to affirm in this sentence. He can hardly mean that because Aristophanes admittedly used the termination -η on one occasion, he could never use any other: while if he merely means that -η is the specially Attic termination, that is a proposition which, so far as I know, is disputed by nobody.

A little further on Dr. Rutherford observes (the interpolations in brackets are my own comments):—

"Aristophanes uses the first person of the pluperfect five² times, and in every case except one the form in -η has manuscript authority:

ὅτε δὴ κεχήνη προσδοκῶν τὸν Διοχύλον.—Ach. 10.

MSS. κεχήνη. [Not the Ravenna, which has κεχήναι.]

ἡκηκόη γὰρ ὡς Ἀθηναῖοι ποτε.—Vesp. 800.

Some *MSS.* ἡκηκόειν. Ravenna ἡκηκόη. [All *MSS.*, including the Ravenna, ἡκηκόειν.]

τοῦτ' ἐπὶ τοίνυν οὐκ ᾗδῃ γώ.—Av. 511.

Some *MSS.* ᾗδαιν γώ. Rav. and Vat. ᾗδῃ γώ. [The inaccuracy of this statement has been pointed out above.]

ἐγὼ δέ γ' ὑμᾶς προσδοκῶς ἐγρηγόρη.—Eccl. 32.

MSS. ἐγρηγόρειν and ἐγρηγόρουν. [All *MSS.*, including the Ravenna, ἐγρηγόρειν; except one inferior MS. which has ἐγρηγόρουν.]

δεινὸν μέντοι ἐπεπόνθη.—Eccl. 650.

MSS. ἐπεπόνθειν. Rav. and Suidas ἐπεπόνθη. [The Ravenna has ἐπεπόνθειν³. Suidas does not refer to this line.]

Here it will be observed that, except in the case of Av. 511, the metre affords no assistance. The point is proved by the weight of the documentary evidence."

It is satisfactory to find Dr. Rutherford setting so much value on the documentary evidence: but every jot of the documentary evidence is against him. The Ravenna MS. to which he so frequently, and so justly, makes his appeal, does

¹ The details will be found in the Appendix, *infra*.

² He uses it *more* than five times. In Peace 616 all the *MSS.* (including the Ravenna) have ἡκηκόειν.

³ The reading of the Ravenna is ἐπεπόνθηΛ, that is ἐπεπόνθειν. Dr. Rutherford must have misread the abbreviation, which is, however, rightly interpreted by both Bekker and Velsen. See T. W. Allen's "Notes on Abbreviations in Greek *MSS.*," page 11, and plate 3.

not countenance the termination *-η* in any one instance. And the weight, usually due to the mere opinion of so learned and acute a critic, is in the present case discounted by the circumstance that he was so entirely misled as to the readings of the MSS.

The conclusions to which the MS. readings irresistibly lead us is that *Aristophanes preferred the termination -ειν*; and that though he occasionally employed the termination *-η*, he only did so where there were special circumstances rendering it necessary or desirable that he should adopt that form.

In Birds 511 it was required by the metre; in Acharnians 10 it is required for the harmony of the verse; for the combination *'κεχήμεν προσδοκῶν τὸν Αἰσχύλου* would have been too harsh and grating for a poet's ear.

And what can be more preposterous than Cobet's complaint (N. L. p. 213) that we "get no help from the MSS., which are not even consistent with themselves, and sometimes write *-ειν* and sometimes *-η*." Why, of course they do. Both terminations were in common use, and Aristophanes used whichever suited him best. He was the last person in the world to submit to the fetters with which a very learned and very injudicious Professor would restrict his liberty.

So much for the MSS. Let us now consider what the grammarians say.

Moeris; *ἥδη, Ἀττικῶς ἥδευ, Ἑλληνικῶς*. Now if any one will take the trouble to look at the examples (some twelve out of a thousand) given in the Appendix on line 48 of this Play, he will see that what Moeris means is that while both Attic and other writers employed the form *ἥδευ*, none but Attic writers would use *ἥδη*. He means that an Attic writer would employ *either* form. This therefore is really evidence of the use of *-ειν* by Attic writers generally.

Eustathius, on Odyssey xxiii. 220; *περὶ δὲ τοῦ ἥδη, ὅπερ ἐστὶν ἡπίστατο, εἴρηται μὲν καὶ ἐν τῇ ἄλφᾳ τῆς Ἰλιάδος. διαρθρωτέον δὲ μᾶλλον ἐνταῦθα, ὅτι οὐχ ἀπλῶς τὸ ἥδευ καὶ ἐνενοήκειν καὶ ἐπεποιήκειν διαλύει τὸ ἥδεα καὶ ἐνενοήκεα καὶ ἐπεποιήκεα, ἀλλὰ τὰ ἐξ αὐτῶν Ἀττικὰ τὰ διὰ τοῦ ἦτα. παραδίδωσι γὰρ Ἑρακλείδης, ὅτι Ἀττικοὶ τοὺς τοιοῦτους ὑπερσυντελικούς ἐν τῷ ἦτα μόνῳ περατοῦσιν, ἥδη λέγοντες καὶ ἐνενοήκη καὶ ἐπεποιήκη. καὶ οὕτω φησι Παναίτιος ἔχειν τὰς γραφὰς παρὰ Πλάτωνι. καὶ Θουκυδίδης δὲ κέχρηται τῷ τοιοῦτῳ Ἀττικῷ ἔθει. On being directed to this passage by a note of Valckenaer, Cobet waxed jubilant. "Spretis igitur Codd.," he exclaims, "ubique illae formae restituendae sunt." That is the new criticism all over, building a trumpery theory either on no foundations at all or on passages which actually disprove it. For it is inconceivable that Plato and Thucydides should be singled out as writers using the specially Attic forms, if, as Cobet contends, every Attic writer invariably did so. Plato we know was specially partial to these forms. In the Appendix (on line 1288) will be found an instance where Plato is vouched for the "Attic," and Demosthenes for the common or "Hellenic," form. Yet Eustathius does not say, nor is it the fact, that even Plato or Thucydides *invariably* used the specially Attic form. He merely says, and it is the fact, that these forms are found in their writings. It is implied that there are Attic writers in whom these forms are*

not to be found. Indeed Eustathius would not have required the evidence of Heracleides and Panaetius had the practice been universal. The passage of Eustathius is, therefore, a further witness that *-ειν* was used by Attic writers.

Photius; Ἐωράκη¹ τὸ πρῶτον πρόσωπον ὡς ἐπεπόνθη¹, καὶ ἐπεποιήκη¹, καὶ ἥδη¹ τὸ ἥδειν. Πλάτων τοῖς τοιούτοις χρήται σχηματισμοῖς. The observations just made on the language of Eustathius are equally applicable here. The particular statement that Plato uses these idioms is proof positive that they were not invariably used by all Attic writers.

It is needless to go through the other grammarians. They do not carry the case further. They all affirm the existence of the termination *-η*, and its use, as a special Attic idiom, by one or two Attic writers: but there is not a syllable in any of them to suggest that it was invariably used by all Attic writers, or to justify Cobet's deduction "*ubique igitur illae formae restituendae sunt.*" Cobet's blunder is merely one of the many errors which have sprung from the unfounded idea that Attic writers did not use the words which the Atticists style "*Hellenic.*" There has been no more fruitful source of corruption than this.

The conclusion to be drawn from the grammarians, as well as from the MSS., is that Aristophanes regularly employed the termination *-ειν*, and only resorted to *-η* when the special circumstances of the verse required him to do so.

I advise younger scholars never to adopt a conclusion of the new criticism without carefully examining the foundation on which it is supposed to rest. They will often be considerably startled at the result.

¹ In all four places the MS. has *-ει*. Porson corrected it to *-η*, no doubt rightly.

APPENDIX

OF VARIOUS READINGS

The Comedy of the Birds is preserved in the following MSS.

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- M. The first Milanese (No. L 39, St. Ambrose Library, Milan).
- P. The first Parisian (No. 2712, National Library, Paris).
- U. The Vaticano-Urbinas (No. 141, Urbino).
- P¹. The second Parisian (No. 2715).
- P². The third Parisian (No. 2717).
- V². The third Venetian (No. 475).
- M². The third Milanese (No. L 41).
- F. The first Florentine (No. 31, 15, Laurentian Library).
- F¹. The second Florentine (No. 31, 16).
- l. The Leyden (from line 1492 to the end) collated by Dobree.
Havn. (Havniensis, 1980).

Of the last mentioned MS. I know nothing except that it is cited by Dr. Blaydes for the Birds, and for no other Play. He did not collate it himself, nor does he tell us from whose collation he cites it.

Unfortunately Velsen's admirable collations do not extend to the present Comedy. I possess the recently published facsimiles of R and V, and am alone responsible for the presentation of their readings in this Appendix. But I should have felt far more confidence in Velsen's interpretation than I feel in my own.

In addition to the MSS. enumerated above, two small fragments of

the Comedy came to light during the last century. They are "the Arsinoe fragment" and the "Florentine palimpsest."

The "Arsinoe fragment," which contains lines 1057-1085 and 1101-1127, was found in Medinet-el-Faioum, which represents an ancient Arsinoe. It is now in the Paris Louvre, and an interesting account of the parchment itself and of the points of difference between its readings and those of the known MSS. is given by M. Henri Weil in the sixth volume of the *Revue de Philologie*. He accounts it to be 500 years older than the Ravenna MS.

The "Florentine palimpsest" was discovered about twenty years ago in the Laurentian Library at Florence by Bruno Keil written beneath an oration of Aristides on which he was then engaged. He has transcribed it in full in the twenty-sixth volume of *Hermes*. It contains lines 1393-1453, and is supposed to belong to the end of the tenth, or the beginning of the eleventh, century. For my introduction to this fragment I am indebted to the kindness of Mr. R. T. Elliott.

The editions of the Play in my possession, the readings of which are intended to be given in this Appendix, are as follows :—

- (1) Aldus. Venice, 1498.
- (2) Junta. Florence, 1515.
- (3) Fracini. Florence, 1525 (sometimes called the second Junta).
- (4) Gormont. Paris, 1528.
- (5) Zanetti. Venice, 1538.
- (6) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
- (7) Grynaeus. Frankfort, 1544.
- (8) Gelenius. Basle, 1547 (sometimes called Froben).
- (9) Rapheleng. Leyden, 1600 (sometimes called Plantin).
- (10) Portus. Geneva, 1607.
- (11) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
- (12) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's, with the addition of Le Fevre's *Ecclesiazusae*).

- (13) Kuster. Amsterdam, 1710.
- (14) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
- (15) Brunnck. London, 1823 (originally published at Strasburg, 1783).
- (16) Invernizzi. Leipsic, 1794-1823. (The notes to the Birds are by Beck).
- (17) Bekker. London, 1829.
- (18) Bothe's first edition. Leipsic, 1829.
- (19) Cookesley's Birds. London, 1834. (Text from an earlier edition of Dindorf.)
- (20) Dindorf. Oxford, 1835.
- (21) Blaydes's Birds, first edition. Oxford, 1840.
- (22) Felton. 1841 (originally published in America. I have it only in Kerchever Arnold's School Classics, London, 1852. Dindorf's text).
- (23) Weise. Leipsic, 1842.
- (24) Bothe's second edition. Leipsic, 1845.
- (25) Bergk. Leipsic, 1857. (Reprinted, 1888.)
- (26) Meineke. Leipsic, 1860.
- (27) Holden. London, 1868.
- (28) Green's Birds. London, 1875.
- (29) Kock's Birds. Berlin, 1876.
- (30) Blaydes's second edition. Halle, 1882.
- (31) Merry's Birds. Oxford, 1889.
- (32) Hall and Geldart. Oxford, 1900.
- (33) Van Leeuwen. Leyden, 1902.

The Birds is by far the longest of the extant comedies of Aristophanes, and an exhaustive collection of all the various readings would expand far too largely the bulk of this volume. Here therefore, as in the Frogs, I have only selected such variants as seemed of some possible interest. However, in all the selected instances I have endeavoured to supply a complete account of the changes in the text of the printed editions ;

that is, of the editions comprised in the foregoing list ; the word *vulgo* in these Appendices being intended to comprise all editions in my possession not otherwise accounted for. And in this connexion it seems desirable to mention that in my copy of Gormont the eight pages containing lines 1150-1377 are accidentally omitted: the eight pages containing lines 822-1000, which had already appeared in their proper place, being repeated in their stead. So far therefore as relates to lines 1150-1377 the readings of Gormont are unrepresented in this Appendix.

5 and 7. *πειθόμενον* MSS. *vulgo*. Bentley would read *πιθόμενον* in each case, which I presume Blaydes intended to do, though he has *πειθόμενον* in 5 and *πιθόμενον* in 7.

9. *οὐδ' ὅπου* Dawes, Brunck, Bekker, Dindorf, recentiores, except Bothe and Bergk. *οὐδὲ ποί* R. V. V². M. M². P. *vulgo*, and so Bergk. *οὐδὲ ποῦ* P². *οὐδὲ πη* P¹. *οὐδ' ὅποι* Bothe.

11. *οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν* Ἐξηκαστίδης MSS. *vulgo*. But Porson doubted whether the particle γ' could follow immediately after μὰ Δία (see the Appendix to Thesm. 225), and proposed to read *οὐδὲ μὰ Δί' ἐντεῦθέν γ' ἂν*. Reisig's *οὐδ' ἂν μὰ Δί' ἐντεῦθέν γ' ἂν* is better, and is adopted by Blaydes. Fritzsche (at Thesm. ubi supra) manufactured *ἐνγετεῦθεν*, which is read by Meineke, Holden, Kock, and Van Leeuwen. It seems impossible to exchange the reading of all the MSS. for any of these conjectures.

16. *ἐκ τῶν ὀρνέων* MSS. *vulgo*. See the commentary. Not knowing what to make of these words Köchly suggested either *ἐξ ἀνδρός ποτε* or *ἀνθρωπός ποτ' ὦν*, the latter suggestion being introduced into the text by Blaydes.

Arthur Palmer in the Quarterly Review of October, 1884, proposed *ἐκ τοῦ Τηρέως*. Meineke and Van Leeuwen omit the line.

17. *Θαρρελίδου* R. V. M. M². P². *vulgo*. R. indeed doubles the λ, but possibly only because the copyist wanted to make the first λ clearer. *Θαρρελίδου* P. *Θαρριλίδου* P¹. Lobeck suggested *Θαρραλίδου*, and this is approved by Meineke, and adopted by Holden, Kock, Blaydes, Merry, and Van Leeuwen.

19. *ἦστην* (ἀντὶ τοῦ ἦδεσαν) Etymol. Magn. (s.v. *ἦσμεν*) Porson, Invernizzi, Bothe, Blaydes, Weise, Bergk, Kock, Merry, Hall and Geldart, and Van Leeuwen. *ἦστην* V. V². P. P². M. M². *vulgo*. *ἦστιν* R. *ἴστην* Grynæus, a reading recognized by the Scholiast. *ἐστὸν* P¹. Brunck.

23. *ἡ δ' αὖ κορώνη*. This seems to me the best way of giving the required sense, and reconciling the two streams of variants *ἦδ' ἡ κορώνη* and *οὐδ' ἡ κορώνη*. Except that R. has *ἦδ' ἡ*, this line is given in the text as it is found in R. R.'s reading is followed by Invernizzi. Bergk, changing *τί λέγει* into *τι λέγει*, annexes the first part of the suc-

ceeding verse οὐ ταῦτὰ κρώζει to this speech, and makes Peisthetaerus reply μάλλα νῦν τε καὶ τότε. Dindorf has ἡ δ' ἡ κορώνη. On the other hand οὐδ' commences the line in V. and several other MSS., and so vulgo. Cobet and Meineke introduce another and wholly unauthorized commencement. τί δ' ; ἡ κορώνη Meineke, Green, Kock, and Merry. τί δ' ἡ κορώνη (omitting the later τι) Cobet, Holden, Van Leeuwen. τί δ' ἡ κορώνη ; τῆς ὁδοῦ τί λέγει πέρι ; Blaydes.

32. ὦν οὐκ ἀστὸς MSS. vulgo. οὐκ ὦν ἀστὸς Cobet, Meineke, Holden, Green, Kock, Merry, Van Leeuwen ; a very prosaic alteration. The words οὐκ ἀστὸς are to be taken together, as a substitute for ξένος. Arthur Palmer in the Quarterly Review for October, 1884, proposed ὦν ἐπακτὸς.

35. ἀνεπτόμεθ' . . . ἀμφοῖν ποδοῖν MSS. vulgo. ἀνεπτόμεθ' . . . ἀμφοῖν τοῦν ποδοῖν Bergk, recentiores, except Green and Hall and Geldart.

40. ἄδουσι V. and (I think) R. Bentley, Dindorf, Bergk, recentiores. One cannot however be positive as to R. and V., since in both MSS. the two half-lines from ἄδουσι' to ἄδουσι are omitted in the text, and replaced in the margin, so that in the text the line runs ἐπὶ τῶν κραδῶν ἄδουσι (or ἄδουσι') πάντα τὸν βίον. ἄδουσιν P. P¹., all editions (except Dindorf's) before Bergk.

45. ὅποι R. V. V². P. M. M². vulgo. Here, as in 9 supra, Dawes would read ὅπου ; but here the notion of going to a place is involved, and his proposal is adopted only by Brunck, Bekker, Dindorf, Weise, Meineke, Green, Blaydes, and Van Leeuwen. See Elmsley at Heracleidae 46. ὅπη P¹. F¹.

47. δεομένω R. V. P. P¹. M. M². vulgo. δεομένων U. Kuster (in notes), Bergler, Dindorf, Weise, Bergk. δεομένου Scaliger (in notes) and Blaydes in his first, and Bothe in his second, edition. δεομένων δεομένω F¹.

48. εἶδε R. V. V². P¹. Dawes, Brunck, Bekker, recentiores. οἶδε P., all editions before Brunck, and Invernizzi afterwards.—ἡ πέπτατο R. V. Fracini, Gelenius, Portus to Kuster inclusive, Bekker, Dindorf to Bergk inclusive, and Green. ἡ πέπταται P. P¹. (but the latter has an ο written over the αι), all other editions before Brunck. ἡ πέπτετο Brunck and all subsequent editions except as aforesaid. Tyrwhitt proposed ἡ πέπτατο *aut* *advolatit*, a suggestion which was approved by Elmsley, but has met with no further acceptance. As regards the spelling πέπτατο or πέπτετο, the verb, as might be expected, repeatedly occurs in the present Play, and in almost every case the MSS. and all the editions before Brunck wrote πέπτατο, and Brunck changed it into πέπτετο, as the "more Attic" form, in obedience to a rule supposed to be laid down by Moeris and other Atticists. But this is a mere mistake. There is no such rule. When Moeris says πέτομαι ἐν τῷ σ, καὶ πέτεται, Ἀττικῶς. πέταμαι ἐν τῷ α, καὶ πέταται, Ἑλληνικῶς, he does not mean that the Attics, who were the chief Hellenic writers, did not use what he calls "the Hellenic" (or "the common") form. He means that nobody but the Attics used what he calls the Attic form. This is shown in every page of Moeris. I will merely cite a dozen examples from the letter A. I might cite fifty from that letter alone, but I confine

myself to these twelve because in all of them Aristophanes himself employs the "Hellenic" form: and in none of them, for metrical reasons, can one form be exchanged for the other.

(I). *ἀνίσταω*, Ἀττικῶς (*ἴστω* Eccl. 737). *ἀνίστασο*, Ἑλληνικῶς (Wasps 286, 998, Lys. 929, Thesm. 236, 643).

(II). *ἀείνων*, Ἀττικῶς (Frogs 146). *ἀέναον*, Ἑλληνικῶς (Clouds 275).

(III). *ἀμείνω*, Ἀττικῶς (Knights 1263, Lys. 650). *ἀμείνονα*, Ἑλληνικῶς (Knights 617, Wasps 1047).

(IV). *ἀκαρῆ*, Ἀττικῶς (Clouds 496, &c.). *μικρόν*, Ἑλληνικῶς (Peace 490, &c.).

(V). *ἀτεχνῶς*, Ἀττικόν (Birds 605, &c.). *ἀπλῶς, κοινόν* (Wasps 537, &c.).

(VI). *ἀμυγδάλας*, Ἀττικῶς, (Fragm. ap. Ath. II. chap. 40, p. 53 A.). *κάρνα*, Ἑλληνικῶς (Wasps 58, Plutus 1056).

(VII). *αἰτοβοεῖ*, Ἀττικῶς. *παραχρήμα*, Ἑλληνικῶς (Wasps 1048).

(VIII). This is a very interesting example. Moeris cites from Birds 1309 *τὰς ἀρρίχους καὶ τοὺς κοφίνους*, and goes on to explain that *κόφινος*, unlike *ἄρριχος*, is *κοινόν*.

(IX). *ἀσπάλαθοι*, Ἀττικῶς (Fragm. ap. Phryn. Bek. x. 9). *ἄκανθαι*, Ἑλληνικῶς (Frogs 657).

(X). *ἄγχειν*, Ἀττικῶς (Birds 1348, 1352, &c.). *πνίγειν*, Ἑλληνικῶς (Clouds 1036, 1389).

(XI). *ἀνεμιαῖον*, Ἀττικῶς. *ὑπνέμιον*, Ἑλληνικῶς (Birds 695).

(XII). *ἀμᾶν*, Ἀττικῶς (Knights 392). *θερίζειν*, Ἑλληνικῶς (Birds 1697).

Even these few examples are sufficient to show that "Attic" means "*exclusively* Attic," and that Attic writers used the "Hellenic" forms as freely as they used the "Attic." The pedantic notion which

has prevailed of late, that Hellenic forms such as *πέταμαι*, *ῥῖδεν*, and the like are to be excluded from Attic writers is based on an entire misapprehension. In every one of the foregoing examples we find Aristophanes using the "Hellenic" as distinguished from the strictly "Attic" form; while some of the latter—*αἰτοβοεῖ*, *ἀνεμιαῖον*—are nowhere found in his writings. See the Fourth Additional Note *supra*, and Porson on Medea 1.

58. *παιδὸς σ' ἐχρῆν* (from a conjecture of Beck) Dindorf, Blaydes in his first, and Bothe in his second, edition, Bergk, recentiores. *παιδὸς ἐχρῆν* R. V. F. *παιδὸς γ' ἐχρῆν* Aldus vulgo. Elmsley at Medea 1334, and Ach. 36 proposed *παῖ παῖ σ' ἐχρῆν*.

59. *τοι* V. P. Bekker, recentiores, except as hereinafter mentioned. *ἔτι* P¹. F¹. Brunck, Invernizzi, Weise, Blaydes, Hall and Geldart. *τί* P², all editions before Brunck. Kuster proposed *τί σί*. The line is omitted in R., doubtless because the following line also commences with *ἐποποιῖ*.

60. ΤΡΟΧΙΑΟΣ. Mr. Richards, observing that the bird was not recognized, and that in 79 the word *τροχίλος* is merely a joke on the twice-repeated *τρέχω* (which is quite true), objects to the name *τροχίλος* being given to the speaker. Classical Review, xv. 387. But the name appears in the *Dramatis Personae* of R. V., and there seems no reason why the joke of Euelpides, though admittedly a mere joke, should not hit the mark. Mr. Richards's view is adopted by Van Leeuwen, and by Paul Mazon "*Essai sur la composition des Comédies d'Aristophane*," 97 note.

63. οὕτω 'στὶ δεινὸν . . . λέγειν R. V. M., all editions before Brunck, and Invernizzi afterwards. οὕτως τι δεινὸν . . . λέγειν P. Bekker, recentiores, except Weise and Van Leeuwen. οὗτος, τί δεινὸν . . . λέγεις Brunck and (changing οὐδὲ into ἢ τι) Weise. οὕτω τι δεινὸν οὐδὲν αἰτίω λέγειν Van Leeuwen, from a conjecture of Herwerden, which appears to mean *To think that you should say such dreadful things to two persons who have done you no wrong!*

73. ἔχῃ R. V. V². P. vulgo. ἔχοι P¹. Brunck, Invernizzi, Bothe, Blaydes, Van Leeuwen.

75. οὐτός γ' ἄρ'. R. Fracini, Gelenius, Portus, Scaliger, Faber, Bergler (in notes), Invernizzi, recentiores. οὗτος γὰρ V. P. P², all editions, save as aforesaid, before Kuster. οὗτος γὰρ ἄρ' U. P¹. Kuster, Burmann (text to Bergler's notes), Brunck.

76. τότε (not τότε) R. V., all editions before Kuster. Kuster introduced τότε, which has been followed by subsequent editors except as hereinafter mentioned. See Appendix to Frogs 290. ὅτε Meineke, Holden, Green, Kock, and Merry.

84. εἵνεκ' MSS., all editions before Brunck, and Bekker, Bergk, Kock, Blaydes, and Merry afterwards. οὐνεκ' Brunck, recentiores, except as aforesaid.

87. θηρίων R. P². M. Bekker, Bothe, and Blaydes. θηρίον V. V². P. P¹. M¹. vulgo.

89. καταπεσών; MSS. vulgo. Bergk proposed καταχεσών; an absurd conjecture, which it was surprising to find described by Fritzsche (at Thesm. 569, 570) as "perbona Bergkii mei conjectura"; but on further consideration he says, in

his "Corrigenda," "Inepta Bergkii" (no longer even "Bergkii mei") "conjectura καταχεσών silentio praetereunda erat."

90. ἀπέπτατο R. V. V². P¹., all editions before Brunck, and Bekker, Dindorf, Weise, Bothe, Bergk, and Green afterwards. ἀνέπτατο P. ἀπέπτετο Brunck, and subsequent editors not mentioned above. Bothe had ἀπέπτετο in his first edition, but changed to ἀπέπτατο in his second. Blaydes performs the contrary evolution. See on 48 supra.

92. ὕλην MSS. vulgo. Bentley suggested πύλην, and probably ὕλην is selected in this place (instead of λόχημην) as a play on πύλην.

93. τὸ θηρίον R. V. U. Meineke, Holden, Kock, and Hall and Geldart. θηρίον (without the article) P. P¹. V². vulgo.

97. ἦν MSS., all editions before Dindorf, and Weise, Bergk, and Hall and Geldart afterwards. Choeroboscus (Bekker's Anecdota, p. 1379) cites this passage for the use of ἦ in the sense of ὑπάρχων, and ἦ is introduced into the text of Dindorf and subsequent editors except as aforesaid.—ξένοι MSS. vulgo. ξένω Meineke, Holden, Kock, Blaydes, Van Leeuwen.

100. Σοφοκλέης R. P²., all printed editions. Σοφοκλῆς V. V². P. P¹. F. F¹.

106. περορρυεῖ τε καὶ θις R. V. V². P¹. vulgo, though some old editions unite the two words περορρυεῖτε. περορρυεῖται P. περορρυεῖ καὶ θις Dobree, Meineke, Holden, Green, Kock. περορρυοῦμεν καὶ θις is suggested by Cobet and Meineke, and read by Blaydes and Van Leeuwen.

108. ποδαπὸ τὸ γένος; MSS. vulgo. The tribrach before the anapaest is unusual, and Dobree proposed ποδαπὸ

γένος; Elmsley in a note on Oed. Col. 13 observed that δ' was often omitted in MSS., and in an addendum to that note proposed to read ποδαπὸ τὸ γένος δ'; here; comparing Peace 185 ποδαπὸς τὸ γένος δ' εἶ; where however there is a reason for the δὲ which does not exist here. Elmsley's suggestion is adopted by Dindorf, Meineke, Holden, Green, and Kock. Cobet suggested ποδαπὸ δ'; EY. ὁθενπερ, and Van Leeuwen omits the αἰ after ὁθεν. It seems to me that the metrical irregularity is excused by the interposition of a new speaker between the tribrach and the anapaest.

109. μᾶλλὰ or in full μὴ ἀλλὰ F. vulgo. μάλα R. V. P. Gelenius. οὐκ ἀλλὰ P¹. οὐ μάλα P². Bothe. μὰ Δία Brunck, Invernizzi.

112. ἤλθετον MSS. vulgo. Elmsley's ἤλθέτην (at Ach. 733, Medea 1041) has been adopted only by Weise, Meineke, Holden, and Green.

118. καὶ γῆν ἐπέπτου καὶ Elmsley (at Oed. Tyr. 17), Dindorf, Green, and Merry. καὶ γῆν ἐπέτου καὶ τὴν MSS. editions except Brunck before Dindorf and Weise afterwards. But some preposition was required to govern γῆν, and Kuster proposed κατὰ γῆν ἐπέτου καὶ τὴν, which is adopted by Brunck and Bothe. Beck proposed ἐπέπτου, which was approved by Porson (at Medea 1) and is accepted by Bergk and subsequent editors except as aforesaid. But the form suggested by Elmsley is lighter and more suited to Comedy.

120. ἰκέται MSS. vulgo, except that a few old editions—Zanetti, Farreus, Rapheleng—write it οἰκέται. Elmsley (Mus. Crit. ii. 294) proposed ἰκέτα, which is adopted by Meineke and Blaydes.

122. ἐγκατακλιῆναι R. Dindorf, Blaydes, Bergk, recentiores. ἐγκατακλιθῆναι V. P. P¹. vulgo.—μαλθακὴν R. vulgo. μαλακὴν V. P.

126. τὸν Σκελλίου MSS. vulgo. The name is found in an inscription in the form Σκελίου (Corp. Ins. Graec. i. 422) and Kirchhoff proposed to read γὰρ τὸν Σκελίου here, which is done by Hall and Geldart and Van Leeuwen.

127. οἰκοῖτ' ἂν MSS. vulgo. Tyrwhitt proposed οἰκοῖτον which Blaydes reads. Elmsley in his note on Tyrwhitt says "Imo, ni fallor, οἰκοῖτην. Vide ad Med. 1041." And this is read by Meineke and Holden.

128. τοιάδε R. V. P. vulgo. τοιαδί P¹. Brunck. And this is read by all subsequent editors except Meineke and Hall and Geldart, under the mistaken idea that it is the reading of R. Cobet proposed μοι ταδὶ, a tasteless proposal, with ταδὶ recurring immediately below, but it is adopted by Meineke.

133. ποιήσης R. V. V². M. M². P¹. vulgo. ποιήσεις P. Brunck, Invernizzi, Bothe, Weise, Blaydes. But this is plainly wrong. This is an independent sentence, not depending, as Elmsley (at Medea 804) supposed, upon ὅπως.

134. τότε γ' ἔλθης MSS. vulgo. τότ' ἔλθης Gelenius, Portus to Invernizzi inclusive, Weise, Kock, Blaydes, Van Leeuwen. ποτ' ἔλθης Suidas (s. vv. μὴ μοί ποτ' ἔλθης), and so Meineke and Holden, a very tame alteration.

146. ἡμῖν παρὰ τὴν θάλατταν V. V². P¹. vulgo. ἡμῖν γε παρὰ τὴν θάλατταν R. P. ἡμῖν γε παρὰ θάλατταν Bekker, Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. The γε is attractive, but it seems impossible to omit τὴν which is found in every MS.

150. ἐλθόνθ' ; EY. ὅτι P¹. V². and all printed editions, except Van Leeuwen, though one or two of the early editions have ἐλθόντ'; by mistake. ἐλθόντε; EY. ὅτι R. V. P. F.—ὅσ' οὐκ ἰδὼν Bothe, Blaydes, Weise, Green to Hall and Geldart inclusive. ὅς οὐκ ἰδὼν MSS. (though I am not quite certain about V.) vulgo. ὅτι οὐκ ἰδὼν Meineke, but in his Vind. Aristoph. he prefers ὅσ' οὐκ ἰδὼν. Bergk conjectured ὅρος οὐκ ἰδὼν. Van Leeuwen rewrites the verse, ἐλθόντες; EY. ὅτι κοὐκ ἰδὼν νῆ τοὺς θεοὺς. Blaydes shows his ingenuity by suggesting nine or ten substitutes for the last three words, none of which he adopts himself or recommends to others.

160. μήκωνα R. V. V². P². vulgo. μήκωνας U. P¹. Kuster, Bergler.

163. ἧ γένοιτ' ἂν Dobree, Meineke, Holden, Kock, Merry. And so (without the iota subscript) all editions before Portus. ἧ γένοιτ' ἂν MSS., Portus, recentiores, except as aforesaid.—πίθουσθε Dawes (at Clouds 87), Brunck, recentiores. πείθουσθε Fracini, Gelenius, Portus, Scaliger, Faber. πείεσθε V. V². P. P¹. U., all other editions before Brunck. πείεσθαι R.

164. πιθώμεσθ' P. Aldus, Kuster, Bergler, Brunck, recentiores, except that Brunck, and one or two more, read πιθώμεθ' after Dawes, ubi supra, though I do not think that Dawes meant to alter πιθώμεσθ'. πιθώμεσθ' R. and all editions before Kuster except as herein mentioned. πιθοίμεσθ' P¹. Junta, Grynaeus. πειθοίμεσθ' V.—πίθησθε Dawes, Brunck, recentiores. πίθουσθε P. P¹., all editions before Brunck except Gormont. πείθουσθε R. V. πείεσθε Gormont.

168. τίς ἔστιν οὗτος Dobree, Meineke,

Holden, Green. τίς ὄρνις οὗτος R. V. V². P. P². F. Junta, Gormont, Invernizzi, Bekker, Blaydes, Bergk, Kock, Merry. Probably some copyist had in his mind the line from the Tyro cited in the commentary on line 275. τίς οὗτος ὄρνις P¹. Havn. Aldus vulgo. τίς οὗτός ἐστιν Hermann, Van Leeuwen.

172. τί ἂν οὖν ποιῶμεν MSS. vulgo. τί ἂν οὖν ποιῶμεν Aldus, Fracini, Zanetti, Farreus, Gelenius to Bergler. τί οὖν ποιῶμεν Cobet, Meineke, Holden, Kock, Van Leeuwen.

177. ἀπολαύσομαί τι γ' P. P¹. Havn. Kuster (in notes), Bergler, Brunck, Bothe, Weise, Blaydes, Hall and Geldart, and Van Leeuwen; and ἀπολαύσομαι τί γ' (interrogative but without a note of interrogation) all editions before Bergler except as herein mentioned. ἀπολαύσομαί γ' V. Gelenius, Portus, Kuster. ἀπολαύσομαι δ' R. Fracini. ἀπολαύσομαι τί δ' Invernizzi, Bekker. ἀπολαύσομαι τι δ' Dindorf, Bergk to Kock, and Merry.

180. ὥσπερ εἰ λέγοις (as infra 282) Blaydes (in a note to his first edition), Meineke, recentiores, except Merry and Hall and Geldart. ὥσπερ εἴποι τις. R. V., all editions, except Brunck, before Meineke, and Merry afterwards; but that seems hardly Greek. ὥς τις εἰ λέγοι Brunck. Dobree, who in his note on this passage merely condemns the present reading, afterwards in his Miscellanea (Adv. ii. 260) offers two suggestions for its improvement: (1) ὥσπερ εἴ γ' εἴποις (sed qu. he adds, an oportuerit ὥσπερ γ' εἰ ut Ran 1158), and (2) ὥσπερ ἂν εἴποι τις. The latter alternative is adopted by Hall and Geldart.

182. διὰ τοῦτου Bergk, recentiores, except Green. διὰ τοῦτο R. V. In the

Aldine text the metre is restored by the addition of γε, and so all editions before Bergk, and Green afterwards. διὰ τούτου should be followed, and διὰ τοῦτο γε preceded, by a comma. The mistake probably arose from the fact that in all these four lines 181-4, either τοῦτο or τούτου is found in the middle of the line.

190. θύσωσιν MSS. vulgo. Meineke proposed θύωσιν, which is read by Holden, Blaydes, and Merry.

191. ὑμῖν P. P¹. vulgo. ἡμῖν R. V.

202. ἐμβάς MSS. vulgo, both here and infra 266. In both places Meineke alters it to ἐσβάς, and is followed by Holden, Blaydes, and Van Leeuwen. The only excuse for this alteration is the occurrence in 208 infra of ἔσβαινε, which is really no excuse at all.

204. καλοῦμεν R. V. V². P. P¹. P². vulgo. καλοῖμ' ἂν U. (and R. has γρ. καλοῖμι ἂν) Fracini, Gelenius, Kuster, Bergler. But Bentley observed "Recte καλοῦμεν pro καλέσομεν, sequitur enim οἱ δὲ νῶν." καλοῦμεν ἂν Portus, and the editions which go by the name of Scaliger and Faber.

210. λῶσον R. U. Bekker, recentiores, except Weise. Bentley had previously pointed out that Suidas, s.v., had preserved this reading. χῶσον V. and all editions before Bekker, and Weise afterwards.

212. ἴτυν ἐλελιζομένη διεροῖς MSS. vulgo. Meineke placing a colon after ἴτυν reads ἐλελιζομένης δ' ἱεροῖς, and this is followed by all subsequent editors except Green. It may be that Aristophanes was so barren of ideas, as to write ἱερῶν ὕμνων in line 210, and ἱεροῖς μέλεσιν in precisely the same sense three lines

afterwards; and it may be even possible (though I doubt it) that he could write such a sentence as οὐς θρηγεῖς ἴτυν. Had he done so, we must have admitted that Aristophanes, like other poets, *aliquando dormitat*. But there is no need to thrust such stuff upon him without an atom of authority or probability.

215. σμίλακος R. P. P¹. P². Fracini and all subsequent editors before Dindorf, and Weise, Bergk, Meineke, Kock, and Van Leeuwen afterwards. μίλακος V. Aldus, Junta, Dindorf, and (save as aforesaid) recentiores. The reason for this change is that Eustathius on Odyssey xvii. 315 observes (speaking of the σμίλαξ) ἄλλη αὐτῇ οὔσα παρὰ τὴν δίχα τοῦ σίγμα παρὰ τῷ Κωμικῷ μίλακα. If this means that Aristophanes did not call the woodbine σμίλαξ, (which appears doubtful), it seems to have been a mistake of the learned Archbishop, or perhaps a mistake in his copy of Aristophanes.

After 222. αἰλεῖ R. V. Invernizzi, recentiores, except Bothe, Weise, and Meineke. αἰλεῖ τις all editions before Invernizzi, and Bothe and Weise afterwards. And see the similar *παρεπιγραφαί* after Frogs 311 and 1263. It seems incredible that Meineke should have omitted this stage-direction, so eliminating the nightingale's song altogether, and making the admiration with which it is received apply to the song of the Hoopoe. I do not suppose that he realized this result, for he never seems able to penetrate into the ideas of Aristophanes. He well deserves the gratitude of all students of the Greek drama for his invaluable collection of the Fragments of the Greek comic

poets, but possibly the editing of fragments, which are mostly corrupted, and have to be treated roughly, and licked into shape, may not be the best preparation for editing a living and well-preserved play, which has been continuously enjoyed by successive generations for upwards of 2,300 years. Anyhow, no other edition exhibits such perverse ingenuity as Meineke's.

227. *ἐπο-* κ.τ.λ. This is the prolonged note of the Hoopoe, *ἐποί* or *ἐποποί*. It seems therefore impossible that, as in the MSS. and most of the editions, it should have *-ποι* in the middle, and then commence afresh with *ποπο-* which would not be the note of the Hoopoe at all. The line is written as I have given it by Dindorf, Blaydes, and Bergk to Merry inclusive. These bird-notes are given in the MSS. and editions with many slight variations, which it does not seem necessary to catalogue here.

230. *ῥοι* R. V. V². P. F. Invernizzi, recentiores, except Weise. *ῥσα* P¹. (but with *-οι* written over it) and all editions before Invernizzi, and Weise afterwards. The case in 244 infra between *οῖ* and *ῥσα* is precisely similar.—*ἀγροίκων* R. V. V². Invernizzi, recentiores, except Weise. *ἀγρῶν* P¹. (but corrected into *ἀγροίκων*) and all editions before Invernizzi, and Weise afterwards.—*γύας* V. V². Kuster, recentiores. *γύας* R. F. F¹. P. editions before Kuster.

241. *αἰδάν* R. P. vulgo. *ἀοιδάν* V. V². F. Dindorf, Bergk to Kock inclusive, and Merry. But I think that they were misled by the statement, universally but erroneously made, that *ἀοιδάν* is the reading of R. *ῳδάν* Blaydes.

245. *κάπτεθ'* R. V. Bentley, Portus, recentiores. *κάμπτειθ'* all editions before Portus.

247. *περυγοποίκιλος τ'* Wieseler, Hall and Geldart. *τε πετροποίκιλος* P¹. vulgo. *πετροποίκιλος* (without *τε*) R. V. *πτέρων ποίκιλος τ'* Meineke, Holden, Kock, Blaydes, Merry, and Van Leeuwen; but the last named alters the line altogether.

256. *καινῶν ἔργων τ'* R. V. V². vulgo. *καινῶν τ' ἔργων* P. P¹. P². Brunck, Bothe, Dindorf, Holden, and Hall and Geldart.

261-3. *τορο . . . λιλίξ*. These three lines are continued to the Hoopoe by R. and vulgo. And this is indubitably right, for if the sound of an approaching army of birds had been heard on the stage, it would have been impossible for Peis-thetaerus to suggest that the Hoopoe had whooped to no purpose. Nevertheless V. P. P¹ give them to the Chorus, P¹ however saying "the Chorus, or the owl." Brunck, knowing no better MS. than P., followed it here, and transferred the three lines to the Chorus; and his mistake is followed by Bekker, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. P¹'s suggestion of the owl is of course due to the circumstance that the middle line *κικκαβαῦ* represents the hooting of the owl; but the owl has nothing to do with the first and third lines.

266. *ἐπῳξε* V. P. P¹. all editions before Blaydes's first, and Green and Van Leeuwen afterwards. *ἐπῳξε* R. V². Dindorf (in notes), Blaydes, Weise, recentiores, except as aforesaid. The Scholiast says *ἐπῳξεν ἐστὶ τὸ ἐπὶ τοῖς φῳῖς καθεζόμενα τὰ ὄρνεα κράζειν*, and nobody seems to have observed the connexion

between ἐπώζειν and ἔποψ, as to which see the Commentary.

268. ἀλλ' οὖν οὔτοσι Bergk, Meineke, Holden, Kock, Merry, Van Leeuwen. ἀλλ' οὔτοσι MSS. all editions before Brunck. ἀλλὰ γ' οὔτοσι Brunck, Invernizzi, Bekker, Bothe, and Weise. ἀλλὰ χοῦτοσι Dindorf, Green. ἄλλος οὔτοσι Porson, Blaydes. ἀλλ' εἰς οὔτοσι Hall and Geldart.

270. οὔτος αὐτός MSS. vulgo. For αὐτός Dobree proposed αὐτοὺς, and Dindorf, it is said, αὐτόν. The latter is read by Blaydes.

273. εἰκότως . . αὐτῷ γ' ἐστὶ. All editions before Meineke, but the MSS., omit the γ' and read αὐτῷ 'στι. Köchly proposed to read εἰκότως γε . . αὐτῷ 'στι, and this is adopted by Meineke and all subsequent editors. But doubtless Marco Musuro derived the Aldine reading from the MSS. he employed; and it would not have been so easy to overlook the γε had it followed εἰκότως.

276. ὀριβάτης Brunck, and subsequent editors before Meineke, and Green and Van Leeuwen afterwards. ὀρειβάτης MSS. editions before Brunck, and Hall and Geldart afterwards. Bentley suggested ὀροβάτης, referring to such words as ὀροτύπος and ὀροφουτῶν, and a glance at the Lexicon will show that this is a very common form of compounds of ὄρος. Porson (at Hec. 204) objected to ὀριβάτης, and proposed to place a stop after ἄποπος, and substitute ἄρ' for ὄρως, which I confess I do not understand. Both Dindorf and Fritzsche (at Thesm. 326) think Porson's objection unfounded, the former referring to οὐριβάται in Eur. Phaethon, Fragm. v. 27. It seems to me a matter of indifference whether ὀριβά-

της or ὀροβάτης is read. Köchly suggested ἄβροβάτης which is adopted by Meineke and (save as aforesaid) subsequent editors.

278. ἐσέπτato R. V. F. Bekker, Dindorf, Bothe, and (with εἰσ- for ἐσ-) Bergk and Green. ἐπέπτato P¹. Havn. all editions before Brunck, and Weise afterwards. ἐπέπτeto Brunck. ἐσέπτeto Invernizzi and (with εἰσ- for ἐσ-) Meineke, recentiores, except Green. See the note on 48 supra.

281. οὔτοσι μὲν ἐστι Blaydes, Hall and Geldart, and Van Leeuwen. οὔτος μὲν ἐστὶ R. V. V². P. P¹. F. οὗτός ἐστι μὲν P². editions before Brunck. The reading of the better MSS. left a syllable short, which P². (the work of a writer fond of making conjectural emendations) endeavoured to supply by transposing μὲν and ἔστι; but he overlooked the fact that the second syllable of Φιλοκλέους is short. Brunck supplied the missing syllable by prefixing ἀλλὰ to this speech, but instead of writing ἀλλ' οὔτος μὲν ἐστὶν he wrote ἀλλ' ἔστιν μὲν οὔτος. Invernizzi put the words in their right order, and was followed by every Commentator before Blaydes. No doubt οὔτοσι is right; the present dialogue overflows with the forms οὔτοσι and ἐκείνοσι.

285. ὑπὸ τῶν συκοφαντῶν vulgo. The MSS. omit the τῶν, which doubtless Marco Musuro supplied out of the MSS. from which he compiled the Aldine Text. Köchly proposed to substitute τε for τῶν, and this is done by Meineke to Blaydes inclusive, and by Hall and Geldart. At the commencement of this line R. has ἄτερ for ἄτε.

287. ἔτερος αὖ τις. The MSS. have ὡς ἔτερος αὖ τις V. P. P¹. (or αὖτις R.).

All editions before Brunck have *ὡς ἔτερος αὐτίς*, save that Zanetti, Farreus, Rapheleng, Kuster, and Bergler read *αὐθίς* for *αὐτίς*. Bentley and Tyrwhitt both proposed to omit the *ὡς*, and from Bothe and Dindorf downward the reading has been fixed as in my text, with the customary exception of Weise. Brunck, however, preferred to omit the *τίς*, and read *ὡς ἔτερος αὐ*, and so Invernizzi, Bekker, and Weise.

290. *πῶς ἄρ'* Blaydes. *πῶς ἂν* MSS. vulgo.

291. *λόφωσις ἢ τῶν ὀρνέων* Bentley, Tyrwhitt, Brunck, recentiores. *λόφωσις ἢ πὶ τῶν ὀρνέων* P². all editions, except Fracini and Gelenius, before Portus. *λόφωσις ἐστ'* ἢ πὶ τῶν ὀρνέων R. V. P. P¹. Fracini, Gelenius, Portus, and subsequent editors before Brunck. Kuster, however, proposed *ἀλλὰ τίς ποθ' ἢ λόφωσις ἐστὶν ἐπὶ τῶν ὀρνέων*; and the same conjecture is repeated, with several others, by Blaydes.

292. *ἦ πὶ τὸν δίαυλον*. The first word is so accented in V. V². P. P¹., and in all the editions before Bergler which give the accent. R., and several editions, give no accent. The form *ἦ* was introduced by Burmann in Bergler's edition, and has since prevailed; only Meineke and Holden reverting to *ἧ*.

293. *ἐπὶ λόφων οἰκοῦσιν* V. U. vulgo, except that V. has *οἰκοῦσ'*, and several of the early editions have *λόφον* for *λόφων*. *ἐπὶ τῶν λόφων οἰκοῦσ'* R., and (with *οἰκοῦσιν*) Fracini, Gelenius, Portus, and the editions which go by the name of Scaliger and Faber. Herwerden proposed *τοὺς λόφους ἔχουσιν*, which Van Leeuwen adopts. No doubt it is surprising that no allusion should be made to the well-

known circumstance that crests were invented and first worn by the Carians; but it is difficult to believe that such simple words as *τοὺς λόφους ἔχουσιν* could have been corrupted into the existing text, and the words *ἀσφαλείας οὔνεκα* certainly refer to the mountain crests. Nor is it sufficient to say with Van Leeuwen that these words are introduced "praeter expectationem. Nam ut hoc possit subungi, τῷ τοὺς λόφους ἔχειν tribuendus est sensus *colles tenendi, occupandi*." On the whole, therefore, it seems necessary to retain the ordinary reading.

298. *ἐκείνῃ δέ γ'* Leutsch, Bergk, recentiores, except Green. And, having regard to the *χαῖτη* three lines below, this seems right. *ἐκείνοσὶ δέ γ'* V. vulgo. For *δέ γ'* R. has *γε νῆ Δ'* which is obviously borrowed from the preceding line. For this reason, amongst others, I cannot in the preceding line adopt the suggestion made by Elmsley (at Ach. 108) to read *ἐκείνοσὶ δέ* for *ἐκείνοσὶ γε*, though it has been adopted by several recent editors.

299. *κερύλος* U. and (apparently) F. Brunck, recentiores, except Bergk. *κηρύλος* R. V. V². P¹. all editions before Brunck, and Bergk. *κερύλος* P. Euphronius is quoted by the Scholiast as saying that *κερύλος* was the Attic name of the bird. Eustathius, on Iliad i. 274 (but the annotation is out of place, coming between those on 404 and 407), refers to this passage, in relation to the change of letters; but it is difficult to say whether he means that Aristophanes wrote *κηρύλος*, or that he wrote *κηρύλος* with a jest on *κείρω*. I cannot help thinking that the latter is what Aris-

tophanes really did, though I have followed the reading of recent editors.

308. οἶμαι R. V. vulgo. οἶμαι Dobree, Meineke, and Kock. But οἶμαι would be very tame in the mouth of Euelpides.

310. -ποποῦ. The change of the reiterated -πο- before ποῦ, to the reiterated -τι- before τίνα, makes it clear that in each case the reiterated syllable is intended as the commencement of the word which follows; the birds either stuttering in their eagerness, or (which is more probable) indulging in a musical shake, after the manner of the Euripidean εἰεἰεἰεἰεἰλίσσειν in *Frogs* 1314, 1348. This was first seen by Bothe and Dindorf, whose arrangement, as in the text, is followed by all subsequent editors, except Weise and Hall and Geldart. But some early copyist, mindful of the -ποποποι of supra 227 (which is quite a different matter) and perhaps also of the Homeric and Tragic πόποι, thought that these -ποποπο- should have a similar termination, and accordingly converted the final -πο- into ποῖ, so severing entirely their connexion with ποῦ. And this is found in the MSS. and in all the editions before Bothe's first, and in Weise, and Hall and Geldart afterwards. I have followed R. and V. in repeating the πο ten times, and the τι eight times. The ten iterations of πο in R. and V. of course include the πο converted into ποῖ.

314. -τι τίνα R. V. V². Invernizzi, recentiores, except Weise. But here again most of the MSS. have an interpolation between the τι and the τίνα, and a very extraordinary one—τιτιμπροῦ τίνα. And so all the editions before Invernizzi, and Weise afterwards. In

the MSS., and many of the editions, the reiterated τι bears the same accent as the first syllable of τίνα, but I have followed Dindorf in omitting this. It seems absurd to put an accent on a stutter or a shake, and in this respect the MSS. have of course no authority.

318. λεπτῶ λογιστὰ R. V. P. P². vulgo. λεπτολογιστὰ P¹. Gelenius, Portus to Kuster inclusive. λεπτηλογιστὰ Bothe. λεπτοσοφιστὰ U. λεπτῶ σοφιστὰ (a hesitating suggestion of Dawes), Meineke, Holden, Blaydes, Van Leeuwen.—ἀφίχθον R. Brunck, recentiores. ἀφίκονθ' V. P¹. editions before Brunck. ἀφίχθαι P.

319. ποῦ; πᾶ; R. V. Meineke, Holden, Kock, Hall and Geldart, Van Leeuwen. ποῦ; πᾶ; (without the iota subscript) vulgo.

324. ἐραστὰ P¹. V². all printed editions. ἐραστὰς R. V. P. F.

326. που (or ποῦ) παρ' ἡμῖν; ΕΠ. εἰ παρ' ἡμῖν. R. Tyrwhitt, Bekker, recentiores, except that Van Leeuwen reads ποῦ; παρ' ἡμῖν; splitting up the speech into two questions. ποῦ; ΕΠ. παρ' ἡμῖν· εἰ παρ' ἡμῖν. V. V². P. P¹. M. M². all editions before Bekker, except that Gelenius reads ἡμῖν and Brunck and Invernizzi ἡμῖν in both places.

333-5. ἐς δὲ δόλον . . . ἐτράφη. It is plain from the antistrophe that of these three lines, the first two should consist of four paeons each, and the third of a paeon and a cretic, or their respective equivalents. The first line readily lends itself to this formation, but requires the second line to commence with a vowel, οὐχ ὄσιον for example. But the second and third lines are hopelessly involved, and cannot be restored to their original metre. Van Leeuwen attempts to re-

write the three lines, and his readings are therefore omitted from the following list. *εἰσεκάλεσεν* Seidler. *ἐξεκάλεσεν* Bothe. *ἐκάλεσεν* P. P¹. all editions before Bekker, and Weise afterwards. *ἐκάλεσε* R. V. Bekker, Dindorf, recentiores, except as aforesaid.—*παρέβαλεν* P¹. all editions before Dindorf, and Weise afterwards. *παρέβαλε* R. V. P. Dindorf, recentiores, except as aforesaid.

336. *ἀλλὰ πρὸς τοῦτον μὲν* Porson (at Eur. Hec. 204), Bothe, Dindorf, recentiores, except Weise and Bergk. *πρὸς μὲν οὖν τὸν ὄρνιν* MSS. and all editions (except Brunck) before Bekker, and Weise afterwards. *ἔστι πρὸς μὲν οὖν τὸν ὄρνιν* Brunck. *ἀλλὰ πρὸς μὲν οὖν τὸν ὄρνιν* Bergk. Suidas, s. νν. *ὑστερος λόγος*, quotes the line as *ἀλλὰ μὲν πρὸς τοῦτους ὑστερος λόγος*, whence Porson derived the present reading.

337. *δοῦναι τὴν δίκην* MSS. vulgo. Dobree thinking *τὴν δίκην* not Greek, proposed *νῦν δίκην*, which Meineke reads, whilst Bothe reads *δὴ δοῦναι δίκην*, and Bergk proposed *νῦν δοῦναι δίκην*. However Dobree seems to have changed his mind afterwards, referring to Xen. Hellenics, ii. 3. 29, iii. 3. 11 (where for *διττῆς δίκης* Brodaeus, Wolf, Schneider, and others read *δὴ τῆς δίκης*), iii. 4. 25, vi. 2. 34; Oed. Tyr. 552; Heracleidae 1025; which abundantly justify the use of the article here.

338. *ἀπολόμεσθ'* Bentley, Brunck, recentiores. *ἀπολούμεθ'* P. P¹. V². all editions before Brunck. *ἀπολούμεσθ'* R. V.

342. *κάρτα . . . 'κκοπήs*. The whole of this line is given to Peisthetaerus by R., and by Bekker and all subsequent editors. But V. V². P. P¹. give *πῶs*; to Euelpides, and make the remainder of

the line the answer of Peisthetaerus to this question. And so all the editors before Bekker. It is obvious that this destroys all the humour of the passage; and Tyrwhitt's proposal to restore *πῶs* to Peisthetaerus is found to be sanctioned by R., and is now universally accepted.

346. *περίβαλε* Reisig, Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart. *ἐπίβαλε* MSS. vulgo.

357. *μένοντε* MSS. Bentley, Portus, recentiores. *μὲν τε* all editions before Portus.

360. *πρὸ σαντοῦ* Bentley, Seager, Dindorf, Blaydes, Bergk, recentiores. *πρὸς αὐτόν* MSS. vulgo, save that one or two editors write it *πρὸς αὐτόν*.

361. *πρόσθου* MSS. vulgo, though Dindorf, Blaydes, and Bergk by mistake write it *προσθοῦ*, see Appendix to Frogs 483. Haupt suggested *προσδοῦ*, as if at this critical moment the adventurers would have had either the time or the means for tying the saucers on their faces, or as if they would have wished to fight blindfold, with a bandage over their eyes. Yet this reading, which should have been peremptorily rejected, even had it been supported by all the weight of the MSS., has been allowed to supersede the genuine text by Meineke and all subsequent editors except Green and Blaydes. Beck protested beforehand against any proposal to change *πρόσθου* into *πρόθου*; but forty years afterwards Badham (on Iph. Taur. 1187) asserted "in Arist. Av. 361 omnino legendum *πρόθου*." And so Van Leeuwen reads.

368. *ξυγγενέε* R. V. P. P¹. P². and, I believe, all the other MSS. And so all editions before Dindorf, and Weise,

Bergk, and Kock afterwards. But Bentley and Brunck had suggested the contracted form *ξυγγενῇ*, and this is introduced into the text by Dindorf and most subsequent editors. However, as Brunck observed, “nulla causa est cur *ξυγγενέε* mutetur;” both the full and the contracted forms were in common use with Attic writers; and Aristophanes may well have written *ξυγγενέε* here, and *περικαλλῇ* in Thesm. 282. The two short syllables are far more suited to the language of the bird than the one long syllable; see on 403 infra.

371. εἰ δὲ MSS. vulgo. “Forte εἴ γε” Bentley. Dobree also suggested εἴ γε but afterwards preferred οἶδε. And οἶδε is introduced into the text by Meineke and Blaydes. But this is the last thing the Hoopoe would have said. He cannot but admit that they are hostile by nature (*Even if they are foes by nature, yet in their intention they are friends*), but he would not lay it down as a substantive proposition of his own.

372. ἑμᾶς R. V. V². vulgo. ἡμᾶς P. P¹. F. F¹. Blaydes.

373. οἶδ’ Porson, Brunck, recentiores, except Weise. οἶγ’ MSS. editions before Brunck, and Weise.

377. τοῦθ’ R. V. U. Bentley, Kuster, recentiores. οὐδὲν P¹. P². (but P¹ has τοῦθ’ superscriptum) all editions before Kuster. τοῦδ’ P.—εὐθὺς R. Invernizzi, recentiores. αὐτὸς V. V². P. P¹. all editions before Invernizzi. αὐτό σ’ Bentley.

382. μάθοι...τις...σοφόν. MSS. vulgo. Indeed, the only editor who has altered the text is Van Leeuwen, who adopts a suggestion of Dobree, μάθοις . . . τι

. . . σοφόν. But many have objected to the line, and offered emendations which it is unnecessary to recapitulate. *σοφὸν* can hardly stand alone, nor does Dobree’s other suggestion *σοφὰ* seem an improvement. It appears to me that the word required is *σοφός*, whether with *τις* or *τι*, so that the Chorus are admitting the truth of the Hoopoe’s maxim, that οἱ σοφοὶ *μανθάνουσι* πολλὰ ἀπ’ ἐχθρῶν. In fact, I find myself in unexpected agreement with Hamaker, who would place a stop at the end of the preceding line, and read here *χρήσιμον μάθοι γὰρ ἂν τι κατὰ τῶν ἐχθρῶν σοφός*, though the words *μάθοι* and *γὰρ ἂν* might perhaps be transposed. For *χρήσιμον* is the thing to be learnt, supra 372; and οἱ σοφοὶ the persons to learn it.

385. ἐνηντιώμεθα Bentley, Porson, Bothe (first edition), Dindorf, recentiores, except Weise and Blaydes. ἑναντιώμεθα R. V. Gelenius, Portus, and all subsequent editions before Bothe’s first, and Weise afterwards. ἐναντιώμεθα all editions before Gelenius, and Rapheleng and Blaydes afterwards.

386. ἦμιν (or ἡμῖν) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Weise, Bergk. ἡμῖν MSS. editions before Brunck, and Bothe afterwards. ἡ πρὶν Porson, Holden, Green, Blaydes, Merry. νῆ Δι’ Meineke, which does not seem to suit the occasion, but is adopted by Kock and Hall and Geldart. Van Leeuwen omits ἦμιν, and τῶ τε τρυβλίῳ and τὸν ὀβελίσκον. This line is one line only in the MSS. and is so written by Brunck and all subsequent editors except Van Leeuwen, but all editors before Brunck give it as two lines. The use of ἦμιν by Attic writers

is established by Eustathius on Iliad xvii. 415, who gives instances both from Tragedy and from Comedy.

387. τῷ τε τρυβλίῳ V. Dawes, Brunck, recentiores. τῷ τε τρυβλίῳ R. τῷ γε τρυβλίῳ all editions, except Fracini, before Portus. τῷ τε τρυβλίῳ Fracini, Portus, and subsequent editions before Brunck.

390. παρ' αὐτὴν τὴν χύτραν ἄκραν Dawes (p. 191), Brunck, Bekker, recentiores, except Van Leeuwen. παρὰ τὴν χύτραν ἄκραν αὐτὴν R. V. V². P¹. M². all editions before Brunck, and Invernizzi and Van Leeuwen afterwards. παρ' αὐτὴν τὴν χύτραν ἄκραν αὐτὴν P. For αὐτὴν ὀρώντες (as the text then stood) Bentley suggested ἄντην ὀρώντες, comparing Iliad xix. 15 ἄντην εἰσιδέειν. Herwerden (V. A.) proposes παρ' αὐτὴν | τὴν χύτραν "Ἀρῇ βλέποντας | ἐγγύς. (Herwerden's "Vindiciae Aristophaneae" is published as these sheets are passing through the press. As regards the Birds at all events, it is a disappointing book; and the judgements which he is perpetually passing on his previous suggestions—"Pessime errabam," "Turpiter errabam," and the like—however creditable to his own candour, do not tend to increase our confidence in Dutch methods of criticism.)

394. κατορυχισμός. The MSS. and all the editions before Brunck had κατορυχισμός (or -μεθα). Then both Bentley and Dawes suggested κατορυχισμός, which was adopted by Brunck and all subsequent editions before Bergk. Then Elmsley in a review of Hermann's *Supplices of Euripides*, *Classical Journal*, viii. 439, noticing that Brunck had adopted κατορυχισμός,

observes "The analogy of τοιχωρύχος, διώρυχες, and other cognate words, seems to require us to read κατορυχισμός. We have not observed either form in any other passage." Accordingly Bergk and all subsequent editors (except Hall and Geldart, who revert to κατορυχισμός) adopt κατορυχισμός.

395. ὁ Κεραμεικός R. vulgo. οὐ Κεραμεικός V. V².

396. δημοσία V. M. Portus, and subsequent editions to, and including, Bergler; and Meineke, Holden, Green, Kock, and Hall and Geldart. δημοσία R., which must be meant for δημοσία. δημόσια P. P¹. V². M². all editions before Portus; and Brunck, and subsequent editions except as mentioned above, and except Van Leeuwen who for δημοσία substitutes εὐπρεπός. It is a mistake to suppose that a trochaic dimeter cannot commence with a dactyl. See *Frogs* 266, *Thesm.* 437, 461. And see the passage from Hephaestion quoted on 1078 infra.

405. τίνι τ' ἐπινοία. See the Commentary. ἐπὶ τίνα τ' ἐπίνοιαν R. V., and apparently all the MSS., and (except as hereinafter mentioned) all the editions. Brunck reads καὶ τίν' ἔχοντές γ' ἐπίνοιαν, but nobody has followed him. Bergk brackets, and Meineke and Holden omit, ἐπὶ. Blaydes reads ποίαν τ' ἐπίνοιαν ἔχουσιν. And Van Leeuwen ποίαν τ' ἐπίνοιαν ἔχοντες. These are the only changes actually made in the text, but others have been suggested. ἐπὶ τίνα τ' ἡλθόν γ' ἐπίνοιαν Beck. ποίαν τιν' ἔχοντ' ἐπίνοιαν Reisig. καὶ πόθεν ἤκουσ' | ἐνεκὲν τε τίνος διανοίας Blaydes. τὴν τ' ἐπίνοιαν τίν' ἔχοντες Hall and Geldart. But all these are attempts to rewrite, rather than to correct, the line. I had at first thought

of τῷ τ' ἐπινοίᾳ, for of course the contracted form of τῖνι or τινι is, like the longer form, of all genders and is frequently coupled with a feminine noun. τέφ δυνάμει; (*quanam tandem vi?*), Hdt. iv. 155; μιᾷ γέ τῳ τέχνῃ, Thesm. 430; σὺν τύχῃ δέ τῳ, Aesch. Septem 467; ἐν τύχῃ γέ τῳ, Soph. Oed. Tyr. 80. But the resolution of the long syllable into two short ones is more in keeping with the character of the Birds, who delight in short syllables.

409. ξείνω MSS. vulgo. ξένω Dindorf, Weise, Bergk, recentiores, except Hall and Geldart. "It is wonderful," says one of them, "that every MS., without a single exception, should read ξείνω." So wonderful, indeed, that he might have concluded this line to be a quotation, as no doubt it is.

410. τύχῃ δὲ ποία MSS. vulgo. I have retained the language and arrangement of the MSS., though no doubt there is much to be said for Reisig's view which Kock adopts. Reisig would read here τύχης δὲ ποίας, and, two lines below, annex ἔρως to the present speech. This divides the six cretic lines into two speeches of equal length, giving the strophe to the Chorus, and the antistrophe to the Hoopoe; and making each speech commence with a monosyllabic base, τύ-χῃ and βί-ου. Still it seems rather awkward to make the Hoopoe's speech depend altogether on the nominative with which the speech of the Chorus concludes: and on the whole, it seems safer to abide by the ordinary arrangement.

411. ὄρνιθας MSS. Invernizzi, recentiores. ὄρνις all editions before Invernizzi.

413. διαίτης τε, καὶ σοῦ MSS. vulgo.

διαίτης τε σοῦ, καὶ Reiske, Holden, Kock, Blaydes, Merry. διαίτης τε καὶ τοῦ Van Leeuwen, who also changes βίου into νίας. Bothe omits τε and καὶ, so upsetting the metre.

415. λέγει δὲ δῆ. This reading, ascribed to Dindorf, is adopted by Blaydes and Van Leeuwen. λέγουσι δὲ δῆ V. V². P. P¹. M. M². all editions before Bergk. λέγουσι δὲ R. λέγουσι δῆ Hermann, Bergk, recentiores, except as aforesaid. In the preceding lines the adventurers are spoken of in the dual, but henceforth throughout this little dialogue in the singular. The conjunction δὲ seems required, and the combination δὲ δῆ is very common. Blaydes refers to 112, 155, supra.

420. τὸν ἐχθρὸν V². all printed editions except Bekker and Van Leeuwen. τῶν ἐχθρῶν R. V. P. P¹. M. M². Bekker. τιν' ἐχθρὸν Van Leeuwen.

424. σὰ πάντα, καὶ. The MSS. have σὰ γὰρ ταῦτα πάντα καὶ, which is both unmetrical and unintelligible, the γὰρ being manifestly out of place. I have followed Bergk, Kock, and Van Leeuwen in striking out γὰρ ταῦτα (though indeed Bergk only brackets the ταῦτα), and so bringing this little speech of the Hoopoe into exact conformity with the preceding speech of the Chorus. The Scholiast on 348 informs us that the words σὰ γὰρ ταῦτα πάντα, καὶ ἐκέισε δέυρο occur in the Andromeda of Euripides, a Tragedy acted some years after the Birds; and I make no doubt that some copyist, remembering the similar line in the Andromeda, introduced the words γὰρ ταῦτα here, to the destruction of both sense and metre; just as, with the like result, the words κλύεθ' οἷα λέγει have

been introduced into Plutus 601, as it seems to me, by some copyist who had in his mind the language of Knights 813. The reading of Aldus, and most of the editions, is *σὰ ταῦτα γὰρ δὴ πάντα καὶ*, but most recent editors have given variations of the line, which are not worth recording here. The four lines which follow this speech (427–30) consist of a long syllable preceded and followed by three short syllables, which may be described either as a fourth paeon, followed by a tribrach; or as a tribrach followed by a first paeon.

432. *λέγειν λέγειν κέλευέ μοι* R. Invernizzi, recentiores, except Weise. *λέγειν κέλευέ μοι λέγειν* V. V². P. P¹. editions before Invernizzi, and Weise afterwards.

435. *πανοπλίαν μὲν πάλιν* R. V. V². F. Invernizzi, recentiores, except Weise, and except that Blaydes, transposing the words, places *μὲν πάλιν* before *τὴν πανοπλίαν*. *πανοπλίαν πάλιν* P¹. all editions before Brunck, and Weise afterwards. *πανοπλίαν αὖ πάλιν* Brunck.

438. *ἐφ' οἷσπερ τοῖς* MSS. vulgo. The article is unnecessary and unusual; and Reiske suggested *οἷσπερ τοι*, and Dobree *οἷσπερ καὶ*, whilst Blaydes reads *οἷστισιν*; but I quite agree with Van Leeuwen: “Jungenda *σὺ δὲ φράσον τοὺς λόγους ἐφ' οἷσπερ τοῦσδε συνέλεξα*. In hujusmodi verborum trajectione omitti solet articulus, qui tamen adest etiam in Pacis versu 676; Soph. Antig. 404, Oed. Col. 907.”

444. *τόν—; οὐδαμῶς*. MSS. vulgo. *τόνδ'*; *οὐδαμῶς* Valckenaer, Meineke, Kock, Blaydes; but this destroys the real humour of the passage. The Birds are as delicate as they are inquisitive.

454. *παρορᾶν'* (i. e. *παρορᾶται*) Bentley, Meineke, Holden, Kock, Blaydes, Merry.

παρορᾶς MSS. vulgo; which Hemsterhuys translates *quod mihi procurare possis*, and Brunck *quod mihi inesse vides*. Bergk suggested *περ ὁρᾶς* or *περορᾶς*. But Bentley's conjecture exactly corresponds to the *παραλειπομένην* two lines below.

457. *οὐρᾶς* (i. e. *ὁ ὁρᾶς*) Bothe, Meineke, Holden, Kock, Merry, and Hall and Geldart. *ὁρᾶς* MSS. vulgo. It was thought that a spondee, not an iamb, was wanted in this place to make it agree with the antistrophe. This may be doubted, but *λέγ' εἰς κοινὸν* can hardly be a complete sentence. Bentley suggested *ὦ τᾶν*. Bothe proposed *οὐρᾶς* in his first edition, and introduced it into the text of the second; his note cited in the Commentary is in both editions. Bergk reads *ὁ δρᾶς*. Blaydes *ἡδρες*, after L. Dindorf. *οὔχεις* Van Leeuwen, who mentions a conjecture of Molhuysen *οὐ ἐρᾶς*. For *ἐξεπιπὼν* Kiehl and Mehler suggest *ἐξευρὼν* which is adopted by Holden, Kock, and Van Leeuwen. But with *τύχοις* *ἂν* the participle should look to the future, and not to the past.

460. *πράγματι τὴν σὴν ἦκει* Dawes (p. 205), Brunck, Bekker, recentiores, except as hereinafter mentioned. *ἦκει τὴν σὴν πράγματι* R. V. P. and the MSS. generally, and Invernizzi. *ἂν ἦκει τὴν σὴν πράγματι* all editions before Brunck and (with *ἦκος* for *ἦκει*) P¹. P². Bentley suggested *πράγματι γ' ἦκει τὴν σὴν*, and Bergk and Blaydes read *πράγματι ἦκει τὴν σὴν*. Bentley also suggested *ἀλλ' ἐφ' ὅτῳ περ τὴν ἡμετέραν*, meaning I suppose to end the line *ἦκει γνώμην ἀναπέειπον*, and so Van Leeuwen reads.

461. *προτεροὶ* Hermann, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. *πρότερον* MSS. vulgo.

462. εἰς μοι MSS. vulgo. Bergk suggests εὖ μοι (which Van Leeuwen reads), and Halbertsma ἡμῖν. If any change were necessary, I should prefer εἴσω.

463. κωλύει οὐδέν Seidler. κωλύει (without either οὐ or οὐδέν) R. οὐ κωλύει the other MSS. and vulgo. But κωλύει requires a subject, and οὐδέν κωλύει was a common form of speech, and ends an iambic senarius in Knights 723 and 972. Bergk first conjectured τίς κωλύει; but afterwards preferred σύ μ' ἐκώλυες. The suggestion that because we find κωλύεις in an anapaestic line Lys. 607, Aristophanes always made the υ long in anapaestics, and short in iambics is a very hasty generalization, and even were it true as a rule, it could not alter the quantity in so familiar a phrase as οὐδέν κωλύει. (Herwerden's conjecture τί με κωλύει (V. A.) seems probable enough). —καταχεῖσθαι U. Kuster, recentiores. Blaydes says that P. also has καταχεῖσθαι, *ni fallitur*. καταχεῖσθε R. V., the MSS. generally, and all editions before Kuster. Bentley suggested κατάκεισθε, *take your seats*, continuing the preparations for a banquet; *quod verum videtur* says Dr. Blaydes, but he does not adopt it, and himself suggests στέφανον περιθέσθαι.

465. τι πάλαι MSS. vulgo. τρίπαλαι Cobet, Meineke, Holden, Kock, Blaydes, Merry.

467. τίνος; ΠΕΙ. ὑμεῖς | πάντων MSS. vulgo. τίνος ἡμεῖς; | ΠΕΙ. πάντων Meineke, Holden, Green, Blaydes.

480. οὐκ ἀποδώσει MSS. vulgo. ὡς ἀποδώσει Bentley, Meineke, Holden, Kock, and Van Leeuwen. ὡς οὐ ταχέως ἀποδώσει Zeῦς Brunck. This and the three preceding lines have been variously arranged. R. V. give 477, 478 (οὐκουν

δῆτ' εἰ πρότερον . . . ἡ βασιλεία) to the Hoopoe, 479. to Peisthetaerus, and 480 to the Hoopoe. And so, except that they give 479 to Euelpides, Aldus and all editions before Brunck, who gave 479 and 480 to Euelpides. Then it was found that Bentley had given 477, 478 to Peisthetaerus; and that was adopted by Bothe and subsequent editors.

481. τοῖνυ ἦρχον τῶν ἀνθρώπων V². (according to Blaydes), Bentley, Brunck, recentiores, except as hereinafter mentioned. Bothe inserts γ' after τοῖνυ. τοῖνυ τῶν ἀνθρώπων ἦρχον R. V. P. P¹. all editions before Brunck, and Bekker afterwards. τοῖνυ is placed by Invernizzi after ἀνθρώπων, and by Van Leeuwen after ἦρχον. Blaydes reads τῶν ἀνθρώπων οἱ νῦν ἦρχον.

484. πρῶτον πάντων MSS. vulgo: save that πάντων is accidentally omitted by Portus, and in the edition called Scaliger's. πάντων πρότερος Hirschig, Meineke, Holden. πρότερος πάντων Kock, Van Leeuwen. πρῶτος πάντων Merry (e conj. Bergk). Haupt proposed to change Δαρείον καὶ Μεγαβάζον into Δαρείων καὶ Μεγαβάζων, and this is done by Kock and Van Leeuwen.

488. ἴσχυε Elmsley (at Ach. 207), Dindorf, Meineke, recentiores, except Hall and Geldart. ἴσχυσε MSS. vulgo.

489. νόμον Porson, Bothe, Blaydes, Meineke, Holden, recentiores, except Hall and Geldart. μόνον R. V. vulgo.—ῥοθριον V. P². vulgo. ῥοθιον R. P. P¹. has ῥοθιον but with ρ written above. At the commencement of the line Hamaker changes ὑπὸ into ἀπὸ, and is followed by Meineke, Holden, Kock, and Van Leeuwen.

490. σκυλοδέψαι Bentley, Kuster (in

notes), Brunck, recentiores. *σκυτοδέψαι* or *σκυτόδεψοι* MSS. editions before Brunck; but, as the next word shows, the first syllable would be long.

491. *τορνετολurasπιδοπηγοί* R. Suidas (s. v.), Bentley, Porson, Invernizzi, recentiores. *τορνετασπιδολuroπηγοί* V. V². P. P¹. all editions before Invernizzi. "Irascor codici Ravennati," says Porson, "qui toties quidem alias mihi mea prae-ripuerit, nunc vero eandem lectionem, quam e Suidâ me Comico redditurum putabam, impudenter sibi arrogarit," Praef. Hec. p. 51.

492. *ὑποδησάμενοι* MSS. vulgo. *ἀποδύσσοντες* Kock. Van Leeuwen writes the line *ὑποδησάμενοι δὲ βαδίζουσιν νύκτωρ*, thinking that the words refer to the classes enumerated in the preceding lines, and that *νύκτωρ* means "in the early morning." But the comment of Euelpides shows that both these assumptions are wrong.

495. *κάρτι καθεύδον* MSS. vulgo. Bentley suggested *κάρτ' ἐκάθευδον* which Bothe reads. Meineke would change *κάρτι* into *καί τι*, which is done by Van Leeuwen. Dobree proposed *καὶ προκαθεύδον*. — *δειπνέειν* R. V. V². P¹. vulgo. *δὲ πίνειν* P. *δὲ πιεῖν* Brunck, Invernizzi.

496. *Ἀλιμουντάδε* R. V. P. P¹. vulgo. *Ἀλιμουντάδε* M². Kock, Blaydes, Van Leeuwen. This note refers to the aspirate, not to the accentuation, which varies.—*κάρτι* R. V. V². P. P¹. P². Kuster, recentiores. *κάτι* all editions before Kuster; while this was the reading Bentley proposed to alter it to *κάτα*.

499. *τότε* V. and the MSS. generally, and vulgo. *ποτε* R. Blaydes.

500. *γ' οὗτος πρώτος* vulgo. *οὗτος πρώτος* (without the *γ'*) R. V. and most

of the MSS. *πρώτος οὗτος* P. whence Brunck read *πρώτος γ' οὗτος*, and so Bekker and Bothe.

501. *προκυλινδείσθαι* MSS. vulgo. Many recent scholars, notably Dindorf and Cobet (N. L. pp. 637-9), object to the form *κυλινδέω*, insisting that the word should be either *κυλίνδω* or *καλινδέω*, but there seems to be no ground for this restriction. Still less can Cobet's statement, "*προκυλινδομαι* et *προκαλινδοῦμαι* sic differunt ut hoc *adulantis* sit et *adorantis*, illud *supplicis*," be maintained. That eminent scholar was rather too fond of inventing an imaginary rule, and then altering all the passages which disprove it. And in obedience to this non-existent rule Meineke and subsequent editors, except Green and Hall and Geldart, read *προκαλινδείσθαι* here and *ἐκαλινδοῦμην* in the following line.

505. *τότε γ'* Bentley, Kuster (in notes), Brunck, and all subsequent editors before Bergk, and Merry afterwards. *τότ' R. V. τόθ' P. V²*. all editions before Brunck. *τότ' αὖ P¹*. *τότ' ἂν* Porson, Bergk, recentiores, except Merry. See on 520 infra.

511. *ἤδη γ'ω* V. V². U. P. P¹. Kuster, recentiores. *ἤδη δ' ἐγ'ω* M². *ἦδειν γ'ω* M. all editions before Kuster. *εἶδ' ἐγ'ω* R. *οἶδ' ἐγ'ω* P². See the Fourth Additional Note.

515. *αἰετὸν ὄρνιν ἔστηκεν ἔχων* Tyrwhitt, Brunck, recentiores, except Van Leeuwen. *αἰετὸν ἔστηκεν ὄρνιν ἔχων* R. V. V². P. And so, but with *ἔστηκε'* for *ἔστηκεν*, all editions before Brunck. Van Leeuwen places *ὄρνιν* after *ἔχων*.—*ἐπὶ τῆς κεφαλῆς* MSS. and all editions except Van Leeuwen's. But Bentley conjec-

tured τῆς χειρὸς, Kock τῆς σκυτάλης, Blaydes τοῦ σκήπτρου which Van Leeuwen reads.

516. θεράπων MSS. vulgo. Meineke, in his Vind. Aristoph., proposes to read θεράπωνθ', "ut accipiter Apollinis quasi famulus esse dicatur." As usual, he is confining his attention to the word or line before him, without attempting to enter into the mind of the speaker. These three examples are avowedly given to show the *superiority* of the Birds: Meineke's alteration goes to prove their *inferiority*. The words ὥσπερ θεράπων are contrasted with the βασιλεὺς ὢν of the preceding line. Zeus, being King, has the King of the Birds; Apollo, as his servant, has a smaller bird of the same family.

520. ὄμνυ Bentley, Brunck, Porson, recentiores, except Bekker and Weise who, with the MSS. and all editions before Brunck, have ὄμνυε.—τότ' ἀνθρώπων Tyrwhitt, Porson (at Phoen. 412), Bothe, Dindorf, recentiores. τότε ἀνθρώπων MSS. all editions before Brunck, and Invernizzi afterwards. τότε γ' ἀνθρώπων Bentley. ἀνθρώπων τότε Brunck, Bekker. See on 506 supra. This and the following line were first set right by Tyrwhitt and Porson.

521. ὄμνυσ' R. V. P. U. Tyrwhitt, Porson, Bekker, recentiores. ὄμνυσιν editions before Bekker. ὄμνυσιν γ' P¹. —ἔτι καὶ νῦν (Wasps 1037, Frogs 1088), Tyrwhitt, Kuster (in notes), Porson, Bekker, recentiores. ἔτι καὶ νῦν all editions before Bekker. Brunck, transposing the words, reads ἔτι καὶ νῦν ὄμνυσιν.—ἐξαπατᾷ τι MSS. Bentley, Kuster (in notes), Brunck, Porson, recentiores. ἐξαπατᾷ τίς τι all editions before Brunck.

Dr. Blaydes suggests ἐξαπατάλλη or ἐξαπατάσκη.

523. νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς MSS. vulgo, except that V. and V². omit the δ'. In order to make the line correspond with the οὐ γὰρ πολλῷ, infra 611, Hermann proposed to read merely νῦν δ' αὖ Μανᾶς here. This would form a very poor introduction to what follows, but it is adopted by Meineke, Holden, Kock, and Van Leeuwen.

525. κὰν τοῖς ἱεροῖς. These words are in the MSS. and vulgo connected with what follows, but Seidler proposed to connect them with what had preceded, and therefore placed a stop after ἱεροῖς, and inserted δ' in the next line after ὑμῖν. And this is followed by Bothe, Meineke, Holden, Kock, and Van Leeuwen; only Bothe omits the δ'. Dindorf is said to have suggested κὰν τοῖσιν ἀγροῖς, and this is brought into the text by Blaydes.

534. καὶ τρίψαντες R. V. vulgo. κατα- τρίψαντες Hermann, Meineke, Holden. χάψήσαντες Blaydes. On ἐπικινῶσιν the Scholiast says ἀντὶ τοῦ ἐπιβάλλουσι συν- τρίψαντες, whence Bentley would read συντρίψαντες here.

535. κατὰχυσμ' ἕτερον MSS. vulgo. καταχυσμάτων Kock, Blaydes, Merry, Van Leeuwen.

538. αὐτῶν MSS. vulgo. αὖων Reiske, Kock, Van Leeuwen. Dr. Blaydes says "Ipse olim corrigebam ὁπῶν. Neque displiceret ἄλλως. Sed praestat forsitan ἀτεχνῶς." However he inserts ὁπῶν in the text.

543. ἐπ' ἐμοῦ R. V. P¹. P². M². vulgo. ἐπ' ἐμοὶ P. M. Bothe, Kock, Blaydes, Van Leeuwen. ἐπ' ἐμοῦ means *have lost them* [so that they do not exist] *in my time*.

544. *καὶ τινα συντυχίαν* Grynaeus, Bentley, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. *καὶ συντυχίαν* MSS. all editions, except Grynaeus, before Brunck, and Invernizzi afterwards. *καὶ κατὰ συντυχίαν* Porson, Brunck, and (except as aforesaid) recentiores. Earlier in the line Blaydes changes *μοι* into *πον*, and is followed by Van Leeuwen.

547. *τὰ νεόττια* all printed editions except as hereinafter mentioned. *τά τε νεόττια* R. V. P. P¹. Invernizzi, Bekker. *τά τε νοττία* Dindorf, and Meineke to Merry inclusive.—*οἰκίσω* δὴ Bentley, Porson, Bothe, Weise. *οἰκήσω* δὴ all printed editions before Invernizzi. “*Lege οἰκίσω*” Bentley, to which his editor added “*ob metrum.*” “*Lege οἰκίσω* *ob sensum et metrum*” Porson. *οἰκήσω* (without δὴ) MSS. Invernizzi, Bekker, Dindorf, Bergk, Hall and Geldart. *οἰκετεύσω* Hermann, Meineke, Holden, Green. *οἰκῶ* *σε* Kock, Merry. *οὐκ ὀκνήσω* Blaydes, changing *ἀναθεῖς γὰρ* in the preceding line to *ἀναθεῖν’ ἄρ’*. *οὐκ ἀνήσω* Van Leeuwen, retaining *ἀναθεῖς* in the preceding line but also changing *γὰρ* into *ἄρ’*.

553. *Κεβριόνη* Brunck, Bekker, Blaydes, Hall and Geldart, and Van Leeuwen. *Κεβριόνα* MSS. vulgo.

554. *κάπειδαν* P¹. F¹. Brunck, Porson, Bothe, Blaydes, and Van Leeuwen. *κάπειν’* *ἂν* R. V. V². M. M². and, save as aforesaid, all editions before Dindorf. Dindorf changed *ἂν* into *ῆν* and, so altered, the reading has been followed by subsequent editors except those mentioned above.

555. *φῆ* R. V. M. M². Grynaeus, Brunck, recentiores. *’φῆ* (= *ἄφῆ*) all

editions, except Grynaeus, before Brunck.

559. *ἐπίωσ’ ἐπιβάλλειν* R. V. U. Bentley, Kuster, recentiores. *ἐπίωσι βάλλειν* all editions before Kuster.

564. *ἀρμόζῃ* V. and the MSS. generally, and vulgo. *ἀρμόζει* R. Zanetti, Farreus, Rapheleng. *ἀρμόττη* (on the “more Attic” theory) was proposed by Lobeck, and is adopted by Meineke and subsequent editors except Merry.

565. *πυροῦς ὄρνιθι* MSS. vulgo. It is very unlikely that Aristophanes wrote *πυροῦς* in this and the following line, but which *πυροῦς* is wrong, and what should be substituted for it it is impossible to say. Brunck guessed *κριθὰς*, which, having regard to Peace 962–7, is probable enough, and is also adopted by Blaydes and Van Leeuwen. Meineke guessed *γύρους* which is also adopted by Holden and Kock: but even if one *πυροῦς* was borrowed from the other, there is no reason to suppose that the word displaced bore any similarity to it.

566. *οἶν θύῃ* MSS. Brunck, recentiores, though by a mistake it is printed *οῶν* in Bekker. *ἐν θύῃ* all editions before Brunck; save that in the edition which is called Bergler’s, Burmann (without any authority from Bergler’s notes) wrote in this line *τις νῦν* for *τις ἐν*, and in the next *τις ἐν* for *τις βοῦν*, both alterations being contra metrum.

567. *Ἑρακλείει* Brunck, recentiores, except Invernizzi. *Ἑρακλεῖ* MSS. all editions before Brunck, and Invernizzi afterwards.—*θύῃ τι* Bergk, Blaydes, Hall and Geldart, and Van Leeuwen. *θύῃ τις* MSS. *θύῃσι* Meineke, Holden, Green, Kock, and Merry. *τις βοῦν* (without *θύῃ*) Aldus, and all editions except as herein

mentioned. *θύη τις βοῦν* Invernizzi who wrongly describes it as R.'s reading. *θύη τις βοῦν* (but omitting *ἔρμυθι*) Dindorf.—*μελιτούττας* (or *μελιτούτας*) MSS. vulgo. Meineke, not understanding the passage, changes this to *μελιτούντας*, which is followed by all subsequent editors, except Green.

573, 574. *πέταται* MSS. all editions before Brunck. *πέτεται* Brunck, recentiores. See on 48 supra.

575. *ἵριν* MSS. vulgo. Bentley jotted down on the margin of his Gelenius "forte *Ἥρην*" thinking no doubt of Iliad v. 778: and *Ἥρην* is introduced into the text by Meineke, Holden, and Hall and Geldart; and (under the form *Ἥραν*) by Blaydes. But see the Commentary.—*δέ γ'* R. Bentley, Brunck, recentiores, except that Weise has *δ' ἔθ'*. *δέ χ'* V. (but apparently altered from *δέ γ'*) P. P¹. all editions before Brunck.—*εἶναι* MSS. vulgo. Dobree and Bothe suggested *ιέναι*, and Meineke, Kock, and Blaydes read *βῆναι*. This is because in Homer the line begins *αἱ δὲ βάτην* or *βάν δὲ ποσί*. But the turn of the sentence in Homer is quite different: and here with *βῆναι* we should have had *ικέλως* rather than *ικέλην*. It is plain that the right word here is *εἶναι*.

576. *ἡμῶν* R. V. P. P¹. P². Brunck, recentiores. *ὑμῶν* all editions before Brunck.—*πέμψει* MSS. vulgo. *πέμπει* Tyrwhitt, who gives an entirely new turn to the sentence; "*Jupiter etiam quoties intonuit, nonne vobis mittit ALATUM fulmen?* τὸν κεραυνὸν, quasi Deum, addit exemplis Deorum *alatorum* a Peisthetaero supra enumeratis." And this is followed by Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeu-

wen. But on the whole I think that the reading of the MSS., with its implied warning, gives the better sense. Bothe, following the lead of J. H. Voss, transposes this line, placing it after line 569.

577. *ὑμᾶς* MSS. vulgo. Köchly detached the line and a half from *ἦν οὖν* to *ἐν Ὀλύμπῳ* from the speech of Peisthetaerus, and gave them to the Chorus. This necessitated the change of *ὑμᾶς* into *ἡμᾶς*. In both points he is followed by Bergk and subsequent editors except Hall and Geldart.

579. *ἀγρῶν* MSS. vulgo. *ἔργων* Kock, Van Leeuwen. *ἀγορῶν* Lenting.

584. *ὃ γ' Ἀπόλλων* MSS. vulgo. *Ἀπόλλων* Elmsley (at Ach. 93), Dobree, Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.—*ιατρός γ'* Brunck, recentiores. *ιατρός* (without *γ'*) MSS. all editions before Brunck.

586. *σέ θεόν, σέ βίον, σέ δὲ γῆν*. Much exception has been taken to this line, and many alterations have been suggested, but Van Leeuwen is the only editor who has gone so far as to alter the text, introducing Bergk's *σέ θεὸν σεμνόν* and Reiske's *σέ Τύχην*. Meineke proposed *σέ θεὸν Φοῖβον*. Reiske for *σέ δὲ γῆν* suggested besides *σέ Τύχην* either *σέ Κόρην* or *σέ Πέαν*. Velsen ἦν δ' *ἡγῶνται τὰ θεῶν λῆρον, σέ δὲ γῆν*. Blaydes offers ten substitutes, putting down every word he can think of which will satisfy the requirements of the metre, without any particular reason for any. This wholesale method of conjecture does not seem quite fair. Some future scholar may by learning and perseverance work out the right reading of the line, and Dr. Blaydes would at once be down upon him

with his familiar formula *Idem ipse conieceram*.

589. εἰς R. P¹. Bentley, Bergler, recentiores. εἰς V. P. P². all editions before Bergler. This and the following line are omitted in the text of V. but are given at the foot of the page.

591. κίχλων MSS. and all the editions except Van Leeuwen's. The first syllable of κίχλαι is usually short, and many have proposed to substitute some other bird-name here; Brunck suggesting κίττων, Dobree κίγκλων (which Van Leeuwen adopts), and Reisig πιπών. But Aristophanes was a better ornithologist than the critics, and was well aware that none of these substituted birds gather in flocks, as thrushes do. Moreover, as was long ago pointed out, the first syllable of κίχλαι is long, not only in these anapaests, but in some anapaestic lines from the Protesilaus of Anaxandrides, preserved by Athenaeus iv. chap. 7, where, amidst a long catalogue of dainties, appear κίχλαι, κορυδοί, κίτται, κύκνοι, πελεκάν, κίγκλοι, γέρανος. There too κίτται and κίγκλοι are in their proper places and cannot be substituted for κίχλαι; while the πιπών is selected merely because it is placed among the σκνιποφάγα by Aristotle; but the word πιπών is as little likely to be confused with the word κίχλη, as the wood-pecker is to gather in flocks.

593. τὰ μὲν ἄλλ'. See the Commentary. Van Leeuwen also avails himself of this emendation, but thinks it necessary to rewrite the earlier part of the line, μαντενομένοισι τὰ τ' ἄλλ' αὐτοῖς, which seems no improvement. τὰ μέταλλ' MSS. vulgo. — δώσουσι MSS. vulgo. Bergk (reading μέταλλα) suggests δείξουσι,

which is adopted by Holden and Blaydes.—τὰ χρηστὰ MSS. vulgo. Reiske, seeing the inapplicability of the words to μέταλλα, conjectured τὰ χρυσᾶ.

595. ὥστ' ἀπολείται τῶν ναυκλήρων R. V. U. Kuster, recentiores. ὥστ' οὐκ ἀπολείται τῶν ναυκλήρων all editions before Kuster. This made the line a syllable too long, and Bentley proposed to omit τῶν: but it is now plain that οὐκ was the interpolated syllable.

599. οἱ πρότεροι V. P. vulgo. οἱ πρότερον R. U. P¹ F. F¹. V². Dindorf, Bothe, Bergk, to Kock inclusive, and Merry. Blaydes refers to Clouds 936.

600. ἴσασι· λέγουσι δέ τοι τάδε R. V. P. P¹. F. F¹ M. M². Brunck, recentiores, except as hereafter mentioned. οἴκασι P². οἶδασι all editions before Brunck. While the text was in this condition, Bentley suggested οἶδε, and Kuster τοῦτο, for οἶτοι. There still remains a difficulty about the caesura "post quantum pedem, quod, ut vere observat Kusterus, in metro anapaestico vitii indicium esse solet. Poetam, licet accuratissimum, sui oblitum non fuisse, leveque non admisisse peccatum nolim affirmare," Brunck. Here, indeed, he adds, it would be easy to write ἴσασ'· εἴ γε λέγουσιν τάδε, but he does not admit his conjecture into the text. Many other suggestions have been made. Porson (Praef. ad Hec.) proposed ἴσασ'· ὥστε λέγουσιν τάδε (which Van Leeuwen adopts): Elmsley ἴσασ'· ᾄδουσι γέ τοι τάδε; Reisig ἴσασ'· ἕμνουσι δέ τοι τάδε; Lenting ἴσασ'· ἀρχοῦσι δέ τοι τάδε; Meineke ἴσασ'· εἵρουσι δέ τοι τάδε; and others otherwise. I have no sympathy with those who would banish from Aristophanes a well-authenticated phrase,

or collocation of words merely because of its rarity. And in fact nobody has altered the text except Van Leeuwen, save only that Blaydes, in accordance with Elmsley's suggestion, has changed $\delta\epsilon$ into $\gamma\epsilon$.

603. $\delta\acute{\omega}\sigma\omicron\mu\epsilon\nu$ ("ut in 592") Bentley, Meineke, Holden, Kock, Blaydes, and Merry. $\delta\acute{\omega}\sigma\omicron\upsilon\sigma'$ MSS. vulgo.

604. $\iota\gamma\iota\epsilon\acute{\alpha}\mu\epsilon\gamma\acute{\alpha}\lambda\eta$ MSS. vulgo. Meineke reads $\iota\gamma\iota\epsilon\acute{\iota}'\alpha\upsilon\mu\epsilon\gamma\acute{\alpha}\lambda\eta$, which is also adopted by Holden and Van Leeuwen, but Meineke himself repudiates this reading in his Vind. Aristoph. and proposes $\iota\gamma\iota\epsilon\acute{\alpha}\varsigma\mu\epsilon\gamma\acute{\alpha}\lambda\eta\varsigma$ which destroys the sense. Cobet conjectured $\eta\nu\epsilon\upsilon\pi\rho\acute{\alpha}\tau\tau\omega\sigma'$, $\acute{\alpha}\rho'ο\upsilon\mu\epsilon\gamma\acute{\alpha}\lambda\eta\tau\omicron\upsilon\tau'$ $\epsilon\sigma\theta'$ $\iota\gamma\iota\epsilon\acute{\iota}\alpha$; All this is because they doubt if the final syllable in $\iota\gamma\iota\epsilon\acute{\alpha}$ can ever be long. How then, it may be asked, do they account for $\pi\lambda\omicron\upsilon\theta\upsilon\gamma\iota\epsilon\acute{\iota}\alpha\nu$, $\epsilon\upsilon\delta\alpha\iota\mu\omicron\nu\acute{\iota}\alpha\nu$ in lines 731, 2 infra? They get rid of this inconvenient piece of evidence by the simple expedient of omitting $\epsilon\upsilon\delta\alpha\iota\mu\omicron\nu\acute{\iota}\alpha\nu$, a word to which not the slightest suspicion attaches.

607. $\pi\alpha\iota\delta\acute{\alpha}\rho\iota'\delta\upsilon\nu\tau'$ Bentley, Kuster, recentiores. $\pi\alpha\iota\delta\acute{\alpha}\rho\iota\acute{\omicron}\nu\tau'$ P². all editions before Kuster. $\pi\alpha\iota\delta\acute{\alpha}\rho\iota\omicron\nu\delta\upsilon\nu\tau'$ U. $\pi\alpha\iota\delta\acute{\alpha}\rho\iota'\epsilon\tau'\delta\upsilon\nu\tau'$ R. V. V². $\pi\alpha\iota\delta\acute{\alpha}\rho\iota\omicron\nu$ P. $\pi\alpha\iota\delta\acute{\alpha}\rho\iota\omicron\nu$ P¹.

609. $\pi\acute{\epsilon}\nu\tau'\alpha\upsilon\delta\rho\omega\acute{\nu}\gamma\epsilon\nu\acute{\epsilon}\alpha\varsigma$ Bentley, Porson, Brunck, recentiores. $\pi\acute{\epsilon}\nu\tau\epsilon\gamma\epsilon\nu\acute{\epsilon}\alpha\varsigma\alpha\upsilon\delta\rho\omega\acute{\nu}$ MSS. all editions before Brunck.

610. $\alpha\iota\beta\omicron\acute{\iota}\omega\varsigma$ MSS. vulgo. $\beta\alpha\beta\alpha\acute{\iota}\omega\varsigma$ Brunck, Invernizzi, Bothe, Holden, Kock, Hermann originally proposed to omit the $\omega\varsigma$, and this is done by Blaydes and Hall and Geldart. Meineke, following a suggestion of Beck or Dindorf, puts $\alpha\iota\beta\omicron\acute{\iota}\omega\varsigma$ extra metrum, and begins this line with $\omega\varsigma\delta\eta$, and so Van Leeuwen. But

the $-\omicron\acute{\iota}\omega\varsigma$ are to be read as one syllable, as Hermann subsequently perceived. Bentley's $\alpha\iota\beta'$ $\omega\varsigma$ comes to much the same thing.

611. $\omicron\upsilon\gamma\acute{\alpha}\rho\pi\omicron\lambda\lambda\acute{\omega}$. In R. V. and all editions before Dindorf (except Bothe's) the words $\pi\rho\acute{\omega}\tau\omicron\nu\mu\acute{\epsilon}\nu\omicron\upsilon$ (or their equivalent) are brought up into this line; and in every succeeding verse the first anapaestic dipody is brought up to the preceding line, so that the system is composed of fourteen complete anapaestic dimeters, and one parœmiac line. Bothe transposes $\eta\mu\acute{\alpha}\varsigma$, placing it before $\omicron\upsilon\chi\acute{\iota}$, and reading $\omicron\upsilon\gamma\acute{\alpha}\rho\pi\omicron\lambda\lambda\acute{\omega}$; $\pi\rho\acute{\omega}\tau\alpha\mu\acute{\epsilon}\nu\eta\mu\acute{\alpha}\varsigma\omicron\upsilon\chi\acute{\iota}\nu\epsilon\delta\varsigma\omicron\iota\kappa\omicron\delta\omicron\mu\epsilon\acute{\iota}\nu\delta\epsilon\acute{\iota}$ as one anapaestic tetrameter catalectic. It was Dindorf who first left $\omega\varsigma\gamma\acute{\alpha}\rho\pi\omicron\lambda\lambda\acute{\omega}$; alone, to form an imperfect line, and divided the other lines as in the text. In some respects his division appears to be better, and in others worse, than that of the MSS. This system is probably, but not certainly, intended to correspond with that contained in 523–38 supra: and if so an anapaestic dipody must have been either lost here, or interpolated there: but even so, it is by no means certain in what particular verse the omission should be supplied, or the interpolation struck out. Blaydes, however, gives nine different supplements for the present line.— $\pi\rho\acute{\omega}\tau\omicron\nu\mu\acute{\epsilon}\nu\gamma'$ Bentley, Meineke, recentiores, except Merry. $\pi\rho\acute{\omega}\tau\omicron\nu\mu\acute{\epsilon}\nu$ R. V. all editions before Brunck, and Bekker afterwards. $\pi\rho\acute{\omega}\tau\alpha\mu\acute{\epsilon}\nu$ P¹. and Bothe as above mentioned. $\kappa\alpha\iota\pi\rho\acute{\omega}\tau\alpha\mu\acute{\epsilon}\nu$ Brunck, Invernizzi, Dindorf, Weise, Bergk, Merry.

617. $\epsilon\lambda\alpha\acute{\iota}\alpha\varsigma$ R. V. P. P¹. all editions before Brunck, and Invernizzi after-

wards. *ἐλάας* (as more Attic) Brunck, Bekker, recentiores.

619. *εἰς Ἀμμων'* MSS. vulgo. *ὡς Ἀμμων'* (as more Attic) Meineke, Holden, Kock.

622. *κριθὰς πυρούς* MSS. vulgo. *κριθὰς, πυρούς τ'* Blaydes, Van Leeuwen.

625. *τι μέρος* MSS. vulgo. *τὸ μέρος* Meineke, Holden, Kock.

631-5. *ἦν . . . χρόνον*. These five lines are divided as in the text in R. V. and all editions except as hereinafter mentioned. Bothe divided them into three lines ending respectively with *λόγους*, *ἤης*, *χρόνον*, and this is followed by Blaydes. Next Bergk suggested that the second of these three lines should run *δίκαιος, ἄδολος, ὅσιος ἐπὶ θεοὺς ἴους*. Then Meineke, restoring *ἤης*, changed the initial *ἦν* into *ἐάν*. This makes three iambic senarii, and they are so read by Holden, Kock, Merry, and Van Leeuwen. It seems very improbable that this triumphant song should sink to the metre of ordinary dialogue.

634. *ἤης* Brunck, Porson, Bothe, Dindorf, recentiores, except Bergk. *ἴους* MSS. vulgo.

638. *ἐπὶ σοὶ* MSS. vulgo. *ἐνὶ σοὶ* Hamaker, Meineke, Van Leeuwen.

639. *νυστάζειν ἔτι* MSS. vulgo. Plutarch, in his Life of Nicias, chap. 8, citing these lines, gives these two words, inaccurately, as *νυστάζειν γέ πω*. And Porson, in a note on Phoen. 1638, after noticing that the particle *γε* is frequently, though not invariably, found in the course of a sentence commencing with *καὶ μὴν*, οὐ μὴν, and the like, proposed to read *νυστάζειν γ' ἔτι* here. And that suggestion is adopted by Dindorf, Bergk, and all subsequent editors except Hall and Geldart. But it seems unreasonable to set aside the unanimous evidence of all

the Aristophanic MSS. on the strength of an admittedly inaccurate citation by Plutarch.

641. *πρῶτον δέ τοι* Dindorf (in notes), Weise, Bergk, Holden, Kock, Merry, Van Leeuwen. *πρῶτον δέ τε* MSS. (except F¹.) vulgo. *πρῶτον δέ τι* F¹. *πρῶτον δέ γε* Dobree, Dindorf, Bothe, Meineke, Green, Hall and Geldart. *πρῶτον δ' ἔτι* Reisig. *πρώτιστα δέ* Blaydes.

642. *νεοττιάν γε* MSS. vulgo. *νεοττιάν τε* Dobree, Reiske, Bothe, Meineke, Green, Van Leeuwen. Blaydes, for no particular reason, rewrites the line *ἐς τὴν ἐμὴν νεοττιάν εἰσέλθετον*.

644. ΕΠ. *τῷ δέ τί;* P¹. and all printed editions except as hereinafter mentioned, and except that Zanetti and a few early editions have *τίς* for *τί*. *τῷ δὲ τί;* R. with a mark for a new speaker prefixed. *τῷδε δέ τί;* V. V². P. M. M². Dindorf introduced the form *τῷδεδὲ* (see 18 supra) but still gave it to the Hoopoe as an interrogative, and this is followed by Bergk. Meineke, retaining Dindorf's *τῷδεδὲ*, transferred it to Peisthetaerus, and so subsequent editors, except Merry. But this is not quite consistent with the *τοῦνομ'* in the preceding line, for which Herwerden would accordingly write *τῶνόματ'*.

645. *Κριῶθεν* R. V. Bekker, recentiores, except Bothe and Weise. *Κριόθεν* M². V². *Θριήθεν* (variously accented) P. M. all editions before Bekker, and Bothe and Weise afterwards. The Scholiast says *Κριῶθεν γράφεται καὶ Θριήθεν καὶ ἔστι δῆμος τῆς Οἰνηίδος· ἐὰν δὲ Κριῶθεν, τῆς Ἀντιοχίδος*.

648. *δεῖνα, δεῦρ' ἐπανάκρουσαι* R. V. V². P. P¹. F. F¹. Brunck, recentiores. All the editions before Brunck omitted the

δεῦρ', brought up φέρ' ἴδω into this line, and compensated the following line by changing νῶν, πῶς into γε νῶν, ὅπως.

652. τὴν ἀλώπεχ'. This is a perfectly unobjectionable line, but Dr. Blaydes, who never seems quite at home with an independent accusative (see the Commentary on 167), rewrites it in six different ways, of which it will be sufficient to give the first, ἐστὶν λεγόμενον ὡς ἀλώπηξ τις μάλα.

658. σέ καλῶ, σέ καλῶ R. Invernizzi, recentiores, except Hall and Geldart. σέ καλῶ, σέ λέγω V. U. P. P¹. vulgo, but Aldus, Fracini, Gelenius, Portus, and the editions which go by the names of Scaliger and Faber have λέγων.

659. ἀρίστησον εἶ R. U. F. Bentley, Dawes, Kuster, recentiores. ἀρίστησον (without εἶ) P. P¹. all editions before Kuster. V. seems originally to have read ἀρίστησον, and then to have changed the final -ον into εἶ, ἀρίστησεῦ.—Μούσαις R. V². Bekker, Dindorf, recentiores; but most of the MSS., and all the editions before Brunck, read μούσης. This was altered by Dawes into μούσης, which is followed by Brunck and Invernizzi. See Dawes, Misc. Crit. pp. 161, 162.

660. παίσωμεν. This is elsewhere, Bentley says, cited as πέσωμεν: an error precisely similar to that which in Eccl. 987 changed the genuine reading Παιτοῖς into πετοῖς (F.), and then emended it into πεττοῖς (P¹). For further examples see Cobet, N. L. p. 333.

663. αὐτοῦ MSS. and every edition except Blaydes. See the Commentary. Meineke, not understanding the real meaning of the word, says "ὃ τῶν expectabam" (why, I cannot imagine), and conjectures ἐκβίβασον αὐτὴν δῆτα

πρὸς θεῶν. But the δῆτα should follow immediately after the verb, see the Commentary on Thesm. 1228. In his Vind. Aristoph. he adds the further conjecture αὐτοῖς. Dr. Blaydes, ignoring a good many conjectures of his own, adopts Halbertsma's proposal to change αὐτοῦ πρὸς θεῶν into ὃ πρὸς τῶν θεῶν; "non enim πρὸς θεῶν dicebant", he adds "sed πρὸς τῶν θεῶν," an astonishing assertion in the face of Peace 9; Eccl. 1095; Plutus 1147. Van Leeuwen would change αὐτοῦ πρὸς θεῶν αὐτὴν into αὐτίκα μάλα πρὸς θεῶν.

671. κἂν φιλῆσαι Dobree, John Seager, Bergk, recentiores, except Green. καὶ φιλῆσαι MSS. vulgo.

687. ταλαοὶ MSS. vulgo. The word does not occur elsewhere, and Dr. Blaydes is ready with seven substitutes: (1) τάλανες, (2) δειλοὶ, (3) θνητοὶ, (4) τυφλοὶ, (5) ἀλαοὶ, (6) for ἐφημέριοι ταλαοὶ, ἐφήμεροι ἢδ' ἀλαοὶ, (7) μέλαιοι. And μέλαιοι is introduced into the text by Van Leeuwen. The Scholiast observes that some divided ταλαοὶ into τ' ἀλαοὶ.

688. πρόσχετε (or πρόσσχετε) Bentley, Bothe, Dindorf, recentiores, except as after mentioned. προσέχετε MSS. all editions before Bothe's first, and Weise, Bergk, and Hall and Geldart afterwards.

692. παρ' ἐμοῦ, Προδίκω R. Invernizzi, Bekker, Dindorf, Weise, Meineke, Holden, Green, Koek, and Merry. Προδίκω παρ' ἐμοῦ V. V². P. P¹. vulgo.

698. Χάει ἡρόεντι Hermann, Meineke, Holden, Blaydes. δὲ Χάει περὶόντι MSS. vulgo.

701. γένετ' P¹. V². vulgo. ἐγένετ' R. V. F. Portus and the editions known as Scaliger's and Le Fevre's. The unwonted absence of the augment appeared

inexplicable, and γέγον' was proposed by Kiehl and Cobet, and introduced into the text by Meineke and Kock. No one seems to have observed that γένετ' is borrowed from Hesiod's Cosmogony which Aristophanes is here adapting. "Ἦτοι μὲν πρῶτιστα Χάος γένετ' (Theog. 116), τοὺς δὲ μέθ' ὀπλότατος γένετο Κρόνος (Id. 127). This is the real reason for the use of the epic form here as it is of the form εἴουσιν, supra 688.

703. ἡμεῖς δ' ὡς MSS. vulgo. ἡμεῖς ὡς δ' Dobree, Meineke, Holden, Kock, Blaydes.

711. τότε ναυκλήρῳ φράζει MSS. vulgo, save that φράζειν appears for φράζει in Zanetti, Farreus, Grynaeus, Rapheleng, and Scaliger. τότε ναυκλήρῳ φράζει Bothe. τῷ ναυκλήρῳ φράζει Blaydes.

714. πεκτεῖν V. P. Kuster, recentiores, except Blaydes. πέκειν R. P¹. P². F. F¹. all editions before Kuster. Bergk suggested πείκειν, which is introduced into the text by Blaydes, who however adds "his scriptis reponendum suspicor κείρειν."

717. ὄρνεις R. V. V². P¹. P². all editions before Brunck and Bergk afterwards. ὄρνις P. Brunck and (save as aforesaid) recentiores. The accusative occurs three times in this Play, here and infra 1250 and 1610. In each case R. V. and the MSS. generally write ὄρνεις. P. was the best MS. to which Brunck had access, and, as it read ὄρνις, Brunck everywhere insisted on that form.

718. πρὸς γάμον ἀνδρός MSS. vulgo. πρὸς γάμον ἄνδρες Brunck. πρὸς γάμον ἄλλος Meineke, Holden, Kock. πρὸς γάμον ἀρθμόν Herwerden. πρὸς γάμον αὐτὸν Van Leeuwen.

719. περὶ μαντείας MSS. vulgo. πέρι μαντεία Dobree.

724. μάντεσι-μούσαις MSS. and all editions (save only that I have added the hyphen) except Van Leeuwen's, who writes μάντεσιν εὔνοις, and except that Meineke, in obedience to the egregious Hamaker, omits everything from ἔξετε to πνίγει inclusive, and for κοῦκ (after πνίγει) writes οὐκ. Meineke, however, repents in his Vind. Aristoph., and for μάντεσι μούσαις suggests μάντεσιν οὔσαις. Kock suggests μάντεσιν ὀρθοίς, and Dr. Blaydes μάντεσιν αἰεί, or μάντεσιν ἡμῶν. Dr. Merry commences his note by saying "μάντεσι Μούσαις. 'You will be able to use them as your seers and poets.' So far all is easy." But, alas! the mischief is already done. The two fatal errors—the taking the words μάντεσι μούσαις to comprehend two classes instead of one class only, and the taking χρῆσθαι to signify "to use" instead of "to consult"—have already made their appearance. On this and the following line see the Commentary.

725. ἥρος ἐν ὥραις. So I conjecture for the αὔραις ὥραις of the MSS. and all the editions except those of Kock and Van Leeuwen, the former reading αὔραις λιαιαῖς χειμῶνι, θέρει μετρίῳ πνίγει, "gentle breezes in winter, moderate heat in summer"; whilst the latter adopts Blaydes's suggestion πάσαις ὥραις. Dr. Merry proposes αὐταῖς ὥραις, which he translates "in the very seasons when we want them." I take μετρίῳ πνίγει to be a description of the autumnal season, when the great heat of the summer has passed away, and the temperature has become more moderate.

737. Μοῖσα λοχμαία MSS. vulgo. Bent-

ley suggested *Μοῦσ' ὃ λοχμαία*, the antistrophe, in his time, commencing with *τοιάνδε*.

738. *τιὸ κ.τ.λ.* Both here and in the antistrophe there is everywhere, in the MSS. as well as in the editions, a great variety in these bird-notes. Sometimes the *τιὸ* is repeated more, and sometimes less, frequently than in the text. Sometimes the final *τιγξ* is omitted, and sometimes it is spelt *τίξ*. I have not thought it necessary to set out all these variations.

740. *νάπαισι καὶ κορυφαῖς* Fr. Thiersch, Dindorf, Blaydes, Weise, Green, recentiores, except Kock. *νάπαισι κορυφαῖσί* τ' R. V. P. P¹. vulgo. *νάπαις κορυφαῖσί* τ' P². *νάπαισί τε κορυφαῖσιν* τ' Brunck, Invernizzi, Meineke, Holden, and Kock. *νάπαισί τε καὶ κορυφαῖς* Bergk. For a similar confusion between *τε* and *καὶ* (also connected, oddly enough, with *νάπαι*) see Appendix to Thesm. 998.

748. *ὥσπερ ἡ μέλιττα* MSS. vulgo. *ὥσπερ εἰ μέλιττα* Reiske, Blaydes, Meineke, Holden, Green, Kock, Merry, and Hall and Geldart; a change which is unnecessary, and contrary to Greek usage. See the references to Greek authors in the Commentary.

753-4. *εἰ μετ' ὀρνίθων . . . ὥς ἡμᾶς ἔτω*. Mr. Richards, in the Classical Review for 1901 (xv. 338), takes exception to these two lines as yielding an unsatisfactory sense, viz. "If any one wishes to lead a pleasant life with the birds let him join the birds." And he would alter the first line into something like *εἰ τις ἑμῶν*, *ὃ θεαταὶ, βούλεται τὰς ἡμέρας*, leaving the second line untouched: a very neat and simple remedy if any remedy is required. But it seems to me that the common read-

ing admits of an adequate defence. The Chorus here, as in every Comedy, and especially in every Parabasis, are playing a double part. They are both the birds which they represent (*ἡμῖν τοῖσιν ὄρνισιν* just below), and also the *χορευταὶ* by whom the birds are represented. See the Commentary on 753-68. They do not forget that they are in the orchestra of the Athenian theatre, and that, through their leader, they are addressing a theatrical audience, *ὃ θεαταί*. They speak of the proclamations which had been made in the theatre before the Play commenced (infra 1072); and say that if a spectator had wings he could fly out during the Tragedies, and presently fly back *ἐφ' ἡμᾶς* (789): that is, not to the birds, but to the Comic Chorus. It seems to me that *ὥς ἡμᾶς* here exactly corresponds to *ἐφ' ἡμᾶς* there. It has been strongly impressed upon us, at the commencement of the Play, that persons may desire to go to the birds, and be unable to find the way. Here then is their opportunity: here is the bird-chorus; let them come to us. It is not a recommendation to the general public to go out into the wilderness to seek for the birds, after the fashion of Peisthetaerus and Euelpides; it is a playful invitation to the spectators to step down from the *ἴκρια*, and join the bird-chorus in the orchestra. I cannot regard the words *ὥς ἡμᾶς ἔτω* as equivalent to the *πρὸς ὄρνιθας ἐλθεῖν* of 411 supra. Mr. Richards's other objection that *διαπλέκειν* elsewhere is used with an accusative—*διαπλέξαντος τὸν βίον* εὔ, Hdt. v. 92; *βίον διαπλέκειν*, Plato, Laws, ix. 806 A; *ἀμέραν διαπλέκει*, Alcman, Fragm. 16, pagina ii, line 4—is of course perfectly just, but is not, by

itself, sufficient to cast any doubt on the integrity of the present passage. Van Leeuwen adopts Mr. Richards's view, but *his* proposed alteration εἴ τις ἑμῶν, ὧ θεαται, διαπλέκων ἐν τὸν βίον | βούλεται ζῆν κ.τ.λ. is unnecessarily extensive and cumbrous.

755. ὅσα γὰρ ἐνθάδ' ἐστὶν R. V. and apparently all the MSS. Bekker, Blaydes, Van Leeuwen. ὅσα γὰρ ἐστὶν ἐνθάδ' vulgo. It must surely be by an oversight that the worse reading, supported by no authority, should have been so generally retained.

758. τοῦτ' ἐκεῖ R. V. and apparently all the MSS. Invernizzi, recentiores. τοῦτ' ἐκείνο all editions before Invernizzi.

759. μαχεῖ Reisig, Bergk, recentiores, except Blaydes. μάχει V. P. vulgo. μάχη R.

763. φρυγίλος ὄρνις R. V. U. and apparently all the MSS. Bentley, Kuster (in notes), Bergler (in notes), Brunck, recentiores. φρεγίλος ὄρνις all editions before Brunck.—ἐνθάδ' ἔσται MSS. vulgo. Dobree, not allowing for the change in the standpoint of the Chorus (see the Commentary on 753-68), proposed to change ἐνθάδ' into οὗτος, and this unlucky suggestion is introduced into the text by Meineke, Holden, Kock, and Van Leeuwen.

765. φράτορες MSS. vulgo. φράτερες Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores.

766. Πεισίτου Dindorf (in notes), Blaydes (ed. 1), Bergk, recentiores. Πισίου MSS. vulgo.

769. τοιάδε R. V. P. M. M². V². Invernizzi, Bothe, Dindorf, recentiores, except Bergk and Van Leeuwen. τοιάνδε P¹. Havn. vulgo.

772. πετροῖς V. P. F. Brunck, recentiores,

except Bergk. πετροῖσι R. P¹. Havn. all editions before Brunck, and Bergk afterwards.—ἱαχον V. P. V². Brunck, recentiores, except Bothe and Merry. ἱαχον R. P¹. Havn. editions before Brunck, and Bothe and Merry.

777. ποικίλα, φύλα τε. MSS. Brunck, recentiores, except as hereinafter mentioned and except that I have added the comma. ποικίλα τε φύλα all editions before Brunck. Bentley proposed ποικίλα φύλα τὰ, which Blaydes accepts; Hermann φύλά τε ποικίλα, which is followed by Meineke, Holden, Hall and Geldart, and Van Leeuwen, but seems to destroy the sense. These alterations are made on the erroneous assumption that the line refers to beasts alone. See the Commentary.

778. αἶθρη R. V. P. P¹. and all printed editions except as hereinafter mentioned. αἰθήρ U. F. (but the latter has γρ. καὶ αἶθρη) Meineke, Holden, Green, Blaydes, Van Leeuwen.

787. τραγῳδῶν MSS. vulgo. Bentley proposed τραγῳδῶν apparently under the impression, which seems to be erroneous, that several Comedies were acted on one day. Nevertheless the suggestion is introduced into the text by Meineke and Holden. It appears also in Mr. Green's text, but his note shows that this is a mere clerical error. The proposed alteration is sometimes attributed to Scaliger, but wrongly: he merely observed "τραγῳδῶν *quidam*" without giving any opinion of his own.

788. ἐκπετόμενος Brunck, recentiores, except Bekker. ἐκπετόμενος R. V. P. P¹. all editions before Brunck, and Bekker afterwards. Bentley proposed to rectify the metre by leaving ἐκπετόμενος and

changing *ἀν οὗτος ἡρίστησεν* into *οὗτος ἡρίστησ' ἂν*, and so Porson.

789. *ἐφ' ἡμᾶς* MSS. vulgo. Blaydes alters this into *ἐφ' ὑμᾶς* on the ground that *ὑμῶν* is used elsewhere in the antepirrhema. And on line 795 he says that if we read *ἐφ' ἡμᾶς* here, we must read *παρ' ἡμῶν* there. And this Van Leeuwen does. These alterations are really wonderful. It does not seem unnatural that the Chorus should say *ἡμεῖς* when they speak of themselves, and *ὑμεῖς* when they speak of the audience. —*κατέπτατο* MSS. all editions before Brunck, and Bekker, Dindorf, Bothe, Weise, Bergk, and Green afterwards. *κατέπτετο* Brunck and the other subsequent editors. A similar change is made in lines 791, 792, 795, *infra*, with the addition that the *ἀνέπτατο* of the MSS. and editions before Brunck is by him and subsequent editors changed into *ἀνέπτετο* or *ἀνέπτατο*.

796. *καθέζετο* MSS. vulgo. Aristophanes seems to have thought himself at liberty to introduce a little variety here. But he reckoned without the critics. He had used *κατέπτατο* in line 792, and must use the same word here or undergo correction. Accordingly Blaydes, Hall and Geldart, and Van Leeuwen strike out *καθέζετο* and insert *κατέπτετο*, following a conjecture of Meineke.

799. *εἰθ' ὑπαρχος εἴτ' R.* and apparently all the MSS. except V. and all the editions. *εἰθ' ὑπαρχος ὥστ' V.* As to the spelling of the name *Δουρέφης* see on 1442 *infra*.

805. *συγγεγραμμένῳ* MSS. vulgo. Meineke suggested and Van Leeuwen reads *σύ γε γεγραμμένῳ*.

812. *τοῦνομ'* Bentley, Brunck, recentiores, except Bekker. *οὔνομ'* P¹. all editions before Brunck. *δνομ'* R. V. P. P². and apparently all the other MSS. and Bekker. Porson suggested *οὖν δνομ'*.

816. *χαμεύνη* R. V. P. F. Kuster (in notes), Bergler (in notes), Brunck, recentiores. *χαμεύνην* all editions before Brunck. —*κειρίαν γ' R. V. P. P¹*. Invernizzi, recentiores, except Weise, Bergk, Green, and Merry, who with Havn. and all editions before Invernizzi omit the *γ'*. For *πάνυ γ'* (MSS. vulgo) Blaydes reads *ἐγωγε*.

820. *καλὸν γ' ἀτεχνῶς σὺ* Bentley, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. The MSS. have *καλὸν γ' ἀτεχνῶς* without *σὺ*, apparently on the assumption that the second syllable of *ἀτεχνῶς* is long, and this is the reading of all editions before Brunck, and of Bekker and Bothe afterwards. The latter, however, does not consider the line to be an iambic senarius. Brunck proposed *καλὸν σύ γ' ἀτεχνῶς*, and so Invernizzi, Meineke, Holden, and Kock, but the *σὺ* is not so likely to have dropped out in that collocation. Porson proposed *καλὸν γὰρ ἀτεχνῶς*, which is adopted by Dindorf, Bergk, Green, and Merry. There is not much to choose between the conjectures of Bentley, Brunck, and Porson; but Bergk's suggestion *καλὸν τόδ' ἀτεχνῶς* is obviously inadmissible.

821. *αὐτῇ γ' ἡ R. V. V². P. P¹. M²* vulgo. *αὐτῇ ἡ M.* Elmsley (at Ach. 784) proposed *αὐτῇγί*, which is adopted by Dindorf, Bergk, recentiores, except Blaydes and Van Leeuwen. Dobree proposed *αὐτῇ*, which Blaydes adopts.

I confess that I do not understand the object of these alterations. The reading of the MSS. seems far simpler and better. The meaning is, *Is this the Cloudcuckoobury wherein are all the vast possessions of Theagenes, and all those of Aeschines?*

822. Θεαγένους MSS. vulgo. Θεογένους Dindorf, Blaydes, Meineke, recentiores. The names Theagenes and Theogenes are quite distinct and both well known. Here and in lines 1127 and 1295 (as in Peace 928 and Lysistrata 63) all the MSS. have Theagenes. The second syllable of Θεαγένης is presumably long, which does not affect the metre in this place: and, in the four other lines mentioned above, it seems probable that in Θεαγένης as in θέασαι Peace 906 (see Elmsley at Ach. 178) the *thea-* was pronounced as one syllable. Bentley proposed to omit τὰ before Θεαγένους, and Dobree to change καὶ τὰ into τοῦ τε.

823. τὰ τ' Αἰσχίνου γ' ἅπαντα MSS. (except that V². is said to omit the γ') vulgo. τὰ τ' Αἰσχίνου σθ' ἅπαντα Hermann, Green, Blaydes, Merry. τοῦ τ' Αἰσχίνου τὰ πάντα Dobree. τὰ τ' Αἰσχίνου τάλαντα Haupt.—καὶ λῶστον μὲν οὖν R. V. V². P. M. M². F. Bekker, Dindorf, Bergk, recentiores. καὶ λῶστον μὲν ἦ P¹. all editions before Bekker, and Bothe and Weise afterwards. While the text was in this condition Bentley conjectured καὶ λῶον μὲν ἦ. *And a better name than "The plain of Phlegra"*; but this does not seem to be the meaning required. The speaker seems to mean, *Yes, this is the place where the wealth of Theagenes and Aeschines is stored; and, best of all, it is the fabulous place where the gods out-bragged the giants.* Dr. Blaydes in his first edition con-

jectured κάλλιστον μὲν οὖν, but he does not introduce it into the text.

843. κήρυκε Bentley, Brunck, Invernizzi, Dindorf (in notes), Blaydes (ed. 1), Weise, Bothe, and Green. κήρυκα MSS. vulgo.

856. προβάτιον Bentley, Dindorf, recentiores. πρόβατον MSS. editions before Bothe's first. Wieseler suggests πρόβατον ἔν.

857. ἴτω, ἴτω δὲ Πυθιάς βοὰ θεῶ Bentley, Bothe's first edition, Blaydes's first edition, recentiores, except Bergk, Blaydes's second edition, and Van Leeuwen. ἴτω, ἴτω δὲ Πυθιάς βοὰ τῷ θεῷ all editions before Brunck. ἴτω, ἴτω, ἴτω δὲ Πυθιάς βοὰ τῷ θεῷ MSS. Brunck, Invernizzi, Bekker. ἴτω, ἴτω, ἴτω δὲ Πυθιάς βοὰ Dindorf, Bergk, Van Leeuwen. ἴτω δὲ Πυθιάς βοὰ τις τῷ θεῷ Blaydes's second edition.

858. συναυλείτω δὲ Χαίρις φῶδ᾽ Hermann, Meineke, Holden, Kock, Merry. συναδέτω δὲ Χαίρις φῶδ᾽ MSS. vulgo, except that P². omits φῶδ᾽, in which it is followed by Brunck, who apparently did not observe that this little lyric is antistrophical to 895-902 infra.

861. ἐμπεφορβιωμένον MSS. vulgo. ἐμπεφορβειωμένον Eustathius on Il. v. 202 which Brunck preferred, and Bothe, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen adopt.

879. καὶ Χίσιον R. V. all editions before Brunck, and Bekker afterwards. P. omitted the final ν, and Brunck, knowing nothing of R. and V., followed this, and so have all subsequent editors except Bekker.

881. ἤρωσιν ὄρνισι Hermann, Meineke, Holden, Kock, Merry, Hall and Geldart, and Van Leeuwen: Bergk put the καὶ

in brackets. ἥρωσι καὶ ὄρνυσι MSS. vulgo. The words καὶ ὄρνυσι are bracketed by Bothe, Dindorf, Weise, Green, and Blaydes.

887. καταράκη R. V. V². P. vulgo. καταράκη P¹. F. F¹. Meineke to Hall and Geldart inclusive. But though most MSS. of Aristotle so spell the name, there can be little doubt that the spelling of Aristophanes and Pliny N. H. x. 61 is correct; and that the name of the *bird* (as distinguished from the name of a waterfall) is derived from καταράσσω, the verb regularly employed to describe the action of a bird darting downwards with great rapidity. Thus Aristotle (Mirabilia 79), speaking of these very birds—if Juba is right in considering the Diomedean birds to be the same as the Cataractae (Pliny ubi supra)—mentions a legend that when strangers, other than Greeks, visit their island, the birds are wont to fly aloft, and dash themselves down upon the heads of the intruders, ἀνίπτασθαι καὶ αἰωρουμένους ΚΑΤΑΡΑΣΣΕΙΝ αὐτοὺς εἰς τὰς κεφαλὰς αὐτῶν. And so in Athenaeus ix. 48 (393 B) we are told that jackdaws, seeing their reflection in a bowl of oil, dash themselves down, ΚΑΤΑΠΑΤΤΟΥΣΙΝ, upon it from above.

888. καὶ αἰγίβαλλω. In all the MSS. and (save as hereinafter mentioned) in all the editions these words close the list of birds. The Scholiast is very much at sea about these bird-names, and says ἐπισκεπτέον περὶ τούτων ἐκ τῆς τῶν Ζώων Ἱστορίας, τίς ὁ τέτραξ, καὶ φλέξις, καὶ ἐλασᾶς. ἡ γὰρ βάσκα καὶ καταράκται εἰσὶ παρὰ Καλλιμάχῳ ἀναγεγραμμένοι. ὁ δὲ αἰγίβαλλος οὗτ' ἐρισάλπιγξ.

ἐστὶ δὲ ὑπὸ τὸν ἱέρακα. οὕτως δὲ ὀνομάσθη, ὥς τινες, παρὰ τὸ ἐξ αἰγὸς τεθηλακέναι. (He is confusing the αἰγίβαλλος with the αἰγοθήλας *caprimulgus*, our goatsucker or nightjar.) It has been too hastily assumed that the words ὁ δὲ αἰγίβαλλος οὗτ' ἐρισάλπιγξ mean “But not the αἰγίβαλλος or the ἐρισάλπιγξ,” and that therefore the ἐρισάλπιγξ, or as Hesychius and others write the word the ἡρισάλπιγξ, was mentioned here. And accordingly the words καὶ ἡρισάλπιγγι are added to the text by Meineke, Holden, Kock, and Blaydes, and (in brackets) by Merry. So the work of corrupting the text goes merrily on. I do not believe that the Scholium gives any ground for this corruption. All the words after ἐρισάλπιγξ apply to the goatsucker: that is, as the Scholiast supposes, the αἰγίβαλλος: which they could not do if a different bird, the ἐρισάλπιγξ, had intervened. In my opinion the Scholiast meant ἐρισάλπιγξ to be a description of the αἰγίβαλλος. And we should read ὁ δὲ αἰγίβαλλος ἐστ' ἐρισάλπιγξ· ἐστὶ δὲ ὑπὸ τὸν ἱέρακα κ.τ.λ. The Nightjar might naturally, though wrongly, be considered to belong to the Hawk-tribe. “It looks so much like a Hawk on the wing, as to be mistaken for one by little birds.”—Yarell, ii. 384 note.

895. εἴτ' αὖθις αὖ. This little antistrophe is given to the Priest in the MSS. and generally in the editions. But Dobree was obviously right in transferring it to the Chorus: and his arrangement is followed by Meineke and all subsequent editors, except Hall and Geldart. The Priest is dismissed from the proceedings; and the Chorus

to whom all MSS. and editions give the *πρῶτον μέλος*, supra 851, are plainly the persons who now sing the *δεύτερον μέλος*. For *εἰτ'* Blaydes would read *ἔτ'* to assimilate the syllable to the *ὀμ-* in *ὀμορροθῶ*, supra 851, but this is quite unnecessary. The first two lines in both strophe and antistrophe consist of an iambic dipody and a cretic foot, a cretic foot and an iambic dipody.

906. *τεαῖς* R. V. vulgo. Tyrwhitt suggested *νέαῖς*, an ingenious conjecture, applauded by many, but adopted by none.—*δοιδαῖς* R. V. Bekker, recentiores. *φῖδαῖς* P. P¹. all editions before Bekker.

920. *ἀπὸ ποίου χρόνου* MSS. vulgo. Bentley proposed *πόσου* for *ποίου*, an alteration which is quite unnecessary, and should not have been accepted by Bergk, Meineke, Holden, Kock, Merry, and Van Leeuwen. See Fritzsche on Thesm. 806.

926. *σὺ δὲ πάτερ* R. Bekker, recentiores, except Bothe and Weise. *σὺ δ' ὃ πάτερ* V. all editions before Bekker, and Bothe and Weise afterwards.

929. *θέλῃς* R. V. P. all editions before Brunck, and Bekker, Meineke, Holden, Kock, Hall and Geldart, and Van Leeuwen afterwards. *θέλεις* P¹. P². Brunck, and (except as aforesaid) all editions subsequent to Brunck.

930. *τεῶν* Kock, Blaydes, Van Leeuwen. *τεῖν* MSS. vulgo. *τεόν* Bothe. See the Commentary; the view taken in which has already, I find, been advanced by Dr. Blaydes.

932. *τούτω* V. V². P¹. vulgo. *τουτοί* R. *τούτων* P. *γ' αὐτῷ* Hamaker, Meineke, Kock, Van Leeuwen.

937. *τόδε δᾶρον* R. V. V². P¹. vulgo. This second *τόδε* is omitted in P. and

by Brunck, Invernizzi, Dindorf (in notes), Weise, Green, Merry, and Hall and Geldart, and bracketed by Bergk, Kock, and Blaydes. Meineke suggests and Van Leeuwen reads *τὸ δᾶρον*.

943. *ὑφαντοδόνητον* R. and (as corrected) V. P¹. F. F¹. Suidas (s.v. and also s. vv. *σπολάς* and *νομάδες*), Invernizzi, and all subsequent editors except as hereinafter mentioned. Bekker, probably by a misprint, is made to attribute to R. *ἀμφιδόνητον*; and he does not mention the correction in V. V. originally had *ὑφαντοδόνατον* and so Bekker, who is followed by Meineke, Holden, Kock, Blaydes, and Hall and Geldart. I gather from Brunck's note that P. and P². have *ὑφαντοδίνητον*, and this is the reading of every edition before Invernizzi.

946. *ξυνήμ'* MSS. vulgo. *ξυνήχ'* Brunck, Meineke, recentiores, except Green. The reason for this alteration is that the second syllable in *ξυνήμῃ* is supposed to be long. Yet Meineke, who, in the rage for emendation which afflicted him in his later years, was the first to introduce into the text Brunck's alteration which sounder scholars—Dobree, Bekker, Dindorf, Bergk, &c.—had rejected, had previously, in commenting upon the fragment of an unknown comic poet (195) *κυνὸς φωνήν ἰεῖς*, observed "Verbum ἦμῃ primam corripit apud Aristophanem *loco uno omnium sanissimo* in Av. 946, et si recte conieci apud Platonem *ξυμμαχία* (Frag. 2)." And after citing the third line of the long fragment from the *Φοινικίδης* of Straton, preserved by Athenaeus IX. xxix (p. 382 b, c), *ἀπλῶς γὰρ οὐδὲ ἐν, μὰ τοὺς θεοὺς, | ὅσ' ἂν λέγῃ συνήμῃ*, and making some further

observations, he adds "Itaque res eo redit ut verbum ἴημι et apud antiquos et novos comicos raro quidem primam syllabam, at recte tamen corripere dicamus." That the first syllable of the verb is sometimes short and sometimes long is of course admitted by everybody, though I cannot remember an instance of its being long in the first person present ἴημι. Dobree cites, amongst other passages, the well-known dactyls of Sophocles (which correspond to those quoted in the note to Frogs 683):

οἶδά τε καὶ ξυνίημι τάδ', οὐ τί με
φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,
μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον.

Electra 131-3.

And the oracle in Hdt. i. 47:

καὶ κωφοῦ συνίημι, καὶ οὐ φωνέοντος ἀκούω.

To say that the second syllable in συνίημι cannot be short in a comic senarius is a statement which requires strong proof, and no proof whatever is forthcoming.

949. πόλιν γ' ἐλθὼν MSS. (except that F. omits γ') vulgo. πόλιν ἀπελθὼν Kock. πόλιν μέλπων Van Leeuwen. Meineke proposed πόλιν γ' ἐθέλων.—δὴ ταδὶ P¹. vulgo. ταδὶ (omitting δὴ) R. V. V². P. F. M. M². τοιαδὶ Meineke, recentiores, except Green and Van Leeuwen.

952. πολίστορα R. P. P¹. vulgo. πολύπορα V. V². Bothe, Weise, Meineke, recentiores, except Green. πολύπυρα U. F¹. and (originally) F. but in F. πο is written above πν. "Latere videtur *polupýreta febrium plena*," Meineke, "infelicissime" as Van Leeuwen remarks. In his Vind. Aristoph. he thinks that the same preposterous meaning can be obtained from πολύ-

πυρα, and therefore pronounces for that reading.

953. ἀλαλαί Bentley, Bergk, recentiores, except Hall and Geldart. ἀλαλάν R. V. vulgo.

954. πέφενγας MSS. Bentley, Brunck, recentiores. πέφενγα all editions before Brunck.

956. ἥλπισα MSS. vulgo. ἥλπισ' ἂν Brunck.

974. βυβλίον V. P. P². Brunck, recentiores, except Bergk and Kock. βυβλίον R. P¹. vulgo. And so throughout, except that several lines in this scene are omitted in V. And see on line 1288 *infra*.

975. ἐπιπλῆσαι MSS. vulgo. ἐνιπλῆσαι, from Bergk's conjecture, Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

979. οὐδ' αἰετός MSS. vulgo. "Ineptissimum est αἰετός, quod ex 978 ortum est. Requiritur nomen vilius cujusdam aviculæ. Qu. ἀμπελῖς, αἶθνια. Melius οὐ quam οὐδ'. Sed vide omnino Av. 586"—Dobree. Blaydes accordingly reads οὐκ ἀμπελῖς. Meineke reads οὐ λάϊος, and so Holden, Kock, and Van Leeuwen. Blaydes suggests οὐ κειρύλος or οὐ κόψυχος. Conjectures of this kind might be multiplied to any extent. But, to my mind, something is required in this clause to negative the αἰετός of the preceding line. It seems hardly sense to say *Do this, and you shall be an eagle. Refuse, and you shall not be a dove*. He would not be a dove in either case.

991. χρησμολογήσεις ἐκτρέχων MSS. vulgo. Hamaker for ἐκτρέχων proposed ἀποτρέχων, which Blaydes adopts. Meineke conjectured χρησμολογήσων εἰ τρέχων, and Bergk χρησμολεσχέσεις τρέχων.

None of these conjectures are to be taken seriously.

993. τί δ' αὖ MSS. vulgo. τί δαὶ Bentley, Elmsley (at Ach. 105), Holden, Blaydes, Merry.—βουλεύματος Elmsley (ubi supra), which is approved by Bergk, and adopted by all subsequent editors, except Green. βουλήματος MSS. vulgo.

995. τίς ὁ κόθορνος MSS. vulgo. τίς ποτ' ὄρνις Van Eldik. τίς ποθ' οὔρνις Blaydes, Van Leeuwen. It seems a pity to rub out the graphic phrase of Peisthetaerus, who is ridiculing the stilted gait and tragic style (ἦκω παρ' ὑμᾶς) of Meton. *

996. κατὰ γύας Dawes, Brunck, recentiores. κατ' ἀγυιάς MSS. editions before Brunck. See on 230 supra.

1002. ἄνωθεν MSS. vulgo. Some editors take away the comma after καμπύλον, and place it after κανόν'. To aid this construction Kennedy proposes and Blaydes reads ἄνω δὲ for ἄνωθεν. But I cannot think that their construction is right.

1007. ἀστέρως U. Bentley, Kuster, Bothe, Dindorf, recentiores. ἀστέρες R. V. most of the MSS. all editions before Kuster, and Bergler afterwards. ἀστέρες Dobree. ταστέρος Brunck, Invernizzi, Bekker.

1009. ἀνθρωπος. The aspirate was added by Dobree, and first introduced into the text by Bothe in his first edition.

1010. οἷσθ' MSS. vulgo. ἰσθ' Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

1011. πιθόμενος Bentley, Dindorf, recentiores. πειθόμενος MSS. editions before Dindorf.

1013. ξηνηλατοῦνται MSS. vulgo. ξηνηλατοῖσι Elmsley (at Medea 93). ξηνηλα-

τεῖται Seager, Haupt, Meineke, Holden, Green, Kock. ξηνηλατοῦμεν is suggested by Dindorf, and read by Van Leeuwen.—κεκίνηται MSS. vulgo. For this word Blaydes suggests nine alterations: "Legendum forsā κἀπιβέβληνται, vel κἀπιβάλλονται, vel κἀκδιωνονται, vel κἀξελαύνονται, vel κἀπελαύνονται, vel κἀποκινούνται, vel καὶ φνυγαδεύονται, vel καὶ κεκίνηται πόλις, vel κἀκεκίνηται." Out of this abundant crop he selects the third and Van Leeuwen the eighth.—τινες MSS. vulgo. φρένες, Kock, Holden. (Herwerden, V. A. adds a tenth suggestion κεκέντηται to the nine proposed by Blaydes).

1017. τάρ' ἄν Elmsley (at Medea 911), Dindorf, Bothe, Bergk, recentiores. γάρ ἄν R. V. γὰρ ἄν γε all editions before Dindorf, and Weise afterwards. All the editions before Bothe's (first) made νὴ Δι' a part of Meton's speech, and the MSS. were supposed to do the same; but Elmsley (ubi supra) made it the commencement of Peisthetaerus's reply, and is followed by Bothe, Dindorf, recentiores. And in truth this is the reading of R. V. Elmsley also read οἰδᾶ γ' εἰ for οἰδ' ἄρ' εἰ, and in this he is followed by Blaydes. οἰδ' ἄρ' εἰ R. V. V². P. M. M². vulgo. οἰδ' ἄν εἰ F¹. Bergk, Meineke, Green, Merry, and Hall and Geldart.

1025. Τελέου τι Aldus, Junta, Elmsley, Bothe, Dindorf (in notes), recentiores, except Green and Hall and Geldart. Τελέου ΠΕΙ. τί; MSS. vulgo.

1040. τοῖς αὐτοῖς Hamaker, Meineke, Holden, Kock, Blaydes, Van Leeuwen. τοῖσδε τοῖς MSS. vulgo. In the next line the MSS. and (save as hereinafter mentioned) all editions read ψηφίσμασι.

Bergk observes "Exspectaveras νομί-
σμαι," and Blaydes and Van Leeuwen
introduce νομίσμαι into the text. I am
not sure that these alterations are right;
for, in the first case, οἷς would seem to
follow more naturally than καθάπερ;
and, in the second, though we might
have expected νομίσμαι, yet how often
does Aristophanes bring in words *praeter*
expectationem, παρὰ προσδοκίαν. It is
therefore with great doubt that I allow
them to stand.

1043. οἷσιπερ R. V. vulgo. οἷσπερ
Dindorf, Blaydes, Meineke, recentiores,
except Van Leeuwen.

1052. καὶ γράφω σε MSS. vulgo. καὶ
γράφω σε Mehler, Meineke, Holden,
Kock, Van Leeuwen.

1060. εὔχαις Bentley, Brunck, recen-
tiores. εὔχαισι R. V., and (I believe) all
the other MSS., and all editions before
Brunck.

1064. ἄ (that is, ἦ) Brunck, recentiores,
except Bekker, Dindorf, Meineke, and
Green. οἱ MSS. vulgo. "Θηρῶν, οἱ
ἐφεζόμενα δένδροις ἀποβόσκειται καρπὸν,
structura est, ob quam pueris in scholâ
maculosum fieri solet corium."—Brunck.
Before considering the readings of this
somewhat doubtful passage, it is well
to consider what is its true construction.
I take it to mean *the insect-race, which*
dwelling in the ground, and swarming on
the trees, devours every bud as it swells
out of its calyx.

1065. αὔξανόμενον U. and (as corrected)
P¹. Kuster, Dindorf (in notes), Blaydes,
Meineke, Holden, recentiores. αὔξανόμενα
(or αὔξανόμενα) R. V. P. P². vulgo.—
παμφάγοις Dobree, Dindorf (in notes),
Blaydes, Meineke, Holden, recentiores.
πολυφάγοις MSS. vulgo. I am not sure

that πολυφάγοις might not stand as a
Fourth Paeon as supra 246, but through-
out this passage, as Dobree observes on
Porson's Plutus 886 "in πᾶς et ejus
compositis ludit poeta"; and in the
MSS. there is often very little difference
between λν and μ.

1066. ἐφημένα Dobree, Bergk, Holden,
Kock, Blaydes, recentiores. ἐφεζόμενα
(or ἐφεζομένα) MSS. vulgo. One is loth
to part with ἐφεζομένα, which seems like
a reminiscence of Hesiod's δεινδρέω
ἐφεζόμενος (W. and D. 583), and possibly
may have been interpolated from thence.
But a choriamb is out of place here,
and if we retain ἐφεζόμενα in the strophe
we should in the antistrophe (infra
1096) have to change μεσημβρινοῖς, the
reading of the MSS., into μεσημερινοῖς, as
indeed Brunck does.

1069. δάκετα πάνθ' ὅσαπερ Dobree (both
on Porson's Plutus 886 and afterwards
in his own Adversaria), Dindorf, Blaydes,
Bergk, recentiores. The Arsinoe frag-
ment has δάκετα followed by an erasure,
in which Weil fancies he can discern
an ο. δάκεθ' ὅσαπερ MSS. Invernizzi,
Bekker. δάκεθ' ὅποσα περ ἂν all editions
before Invernizzi, and Weise and Bothe
afterwards.

1070. ἐν φοναῖς ὄλλυται Havn. and all
printed editions except as hereinafter
mentioned. φοναῖσιν ἐξόλλυται R. V. P.
P¹. U. F. F¹. M. M². Invernizzi and
Bekker. ἐκ φοναῖς ὄλλυται Reisig, Mei-
neke, Holden, Green, Kock.—πέτρυγος
MSS. vulgo. Meineke suggests φάρνυγος,
which I should not have thought worth
mentioning had not Blaydes actually
introduced it into the text. For ὑπ' ἐμάς
MSS. vulgo, Kock reads ἐπ' ἐμάς.

1072. ἐπαναγορεύεται MSS. Bentley,

Kuster, recentiores. By an easy mistake Marco Musuro, or the printers, took the γ for χ , and *ἐπαναχορεύεται* is read in all editions before Kuster.

1076. *βουλόμεσθ' οὖν νῦν* R. V. vulgo. Cobet proposed to omit the *οὖν*, and this is done by Meineke, Holden, Kock, and Blaydes. For *ταῦτα* some read *ταῦτὰ*, which is no improvement.

1078. *ζῶντ' ἀγάγη τις* Bentley. The *tis* is omitted in the MSS., but I had restored it to the text many years before I was aware that I could shelter myself under the great authority of Bentley. The reason of the non-acceptance of his emendation is, presumably, based on the notion that a dactyl is inadmissible in the fifth place of a trochaic tetrameter. But Acharnians 318 and Wasps 496 are distinct instances to the contrary. There is no manner of doubt that *τὴν κεφαλὴν* is the true reading in the former line, and *ταῖς ἀφύαις* in the latter; and I take shame to myself that in the first edition of the Wasps I was weak enough, out of deference to German critics, to spoil the passage by substituting *tis* for *ταῖς*. And here the *tis* can hardly be omitted: see supra 1073, 1074, and the language of the decree against Diagoras as given in the Commentary on 1073. There the words are identical with the present *ἐὰν δέ τις ζῶντα ἀγάγη*. More than one critic has seen that *tis* is required. Dobree would read *ζῶντ' ἄγη τις*, which is a mere variation of Bentley's emendation for the purpose of avoiding the dactyl. L. Dindorf proposed *ζῶν τις ἀγάγη*, but *ζῶν* is quite inadmissible. The MS. and other readings are as follows. *ζῶντ' ἀγάγη* (omitting *tis* and being therefore unmetrical) R. V. P. P¹. M. M². all editions

(except Brunck) down to and including Bekker. *ζῶντ' ἀναγάγη* Brunck. *ζῶντά γ' ἀγάγη* Burges, Bothe, Blaydes, Weise, Green, Merry, and Hall and Geldart: but Aristophanes could hardly have written *-αγαγαγ-*. *ζῶντ' ἄγη τις* Dobree, Dindorf. *ζῶν τις ἀγάγη* L. Dindorf, Meineke, Holden, Kock. *ζῶντ' ἀπαγάγη* Bergk, Van Leeuwen. And this, Weil *thinks*, is the reading of the Arsinoe fragment. But he is not by any means certain about the π which is really the important letter; and the reading may just as probably be *ζῶντά γ' ἀγάγη*. Weil seems to have been attracted to the π by the junction of *ἀποκτείνει* and *ἀπαγαγεῖν* in the passages to which he refers; Demosth. adv. Timocr. 129 *τοῦτον ἐξεῖναι καὶ ἀποκτείνει καὶ τρώσαι διώκοντα καὶ ἀπαγαγεῖν τοῖς ἑνδεκα*, and adv. Aristocr. 32 *τοὺς δ' ἀνδροφόνους ἐξεῖναι ἀποκτείνειν καὶ ἀπάγειν*. But *ἀπαγαγεῖν* does not seem to be the word required here. The Birds wish Philocrates to be brought to themselves, not to be haled away to a magistrate; nor does the word occur in the decree against Diagoras which they are here adopting. I will merely add the statement of Hephaestion, chap. 6, init. *Τὸ τροχαϊκὸν κατὰ μὲν τὰς περιττὰς χώρας δέχεται τροχαῖον, τρίβραχυν, καὶ δάκτυλον· κατὰ δὲ τὰς ἀρτίους, τοὺτους τε καὶ σπονδεῖον, καὶ ἀνάπαιστον*.

1080. *δείκνυσι καὶ*. The Arsinoe fragment, and all printed editions. *δείκνυσι πᾶσι καὶ* R. V. and the other MSS.

1086. *πίθησθε* Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores. *πείθησθε* MSS. vulgo.

1087. *παλεύετε* P¹. all printed editions. *παλεύετε* R. V.'s reading is to me undecipherable.

1090. ἀμπισχοῦνται R. V. P. P¹. P². V². Brunck and all subsequent editions before Bergk, and Green afterwards. ἀμπισχοῦνται M². all editions before Brunck, and Bergk and all subsequent editions except Green. Brunck says "ex hoc loco verbum ἀμπισχοῦμαι profert Stephanus Thesaur; tanquam genuinum. Sed vox est nihili. Hesychius, ἀμπισχεῖν, περιβαλεῖν. ἀμπισχοῦμενον, περιβαλλόμενον."

1094. φύλλων ἐν κόλποις ναίω P². Brunck, recentiores, except as herein-after mentioned. φύλλων ἐν κόλποις ἐνναίω R. V. P. P¹. all editions before Brunck. But this is a syllable too long for the strophe. Bentley wrote φύλλων τ' ἐν κόλποις ναίω. The τ' seems fatal to the meaning, for the birds are not described as "dwelling in the bosoms of the meadows and in the bosoms of the leaves," but as "dwelling in the leafy bosoms of the meadows." Bentley's reading is however followed by Kock, Blaydes, Hall and Geldart, and Van Leeuwen. φύλλων κόλποις ἐνναίω Bergk, Meineke. φύλλων κόλποις τ' ἐνναίω Holden. Bergk conjectured εὐφύλλοις κόλποις ναίω, which is really what the MS. readings signify.

1095. ὀξὺ μέλος Brunck, recentiores. ὀξύμελῆς R. V. and (apparently) the other MSS. and vulgo, contra metrum.

1096. μεσηβρινῶις R. V. P. P¹. P². vulgo. μεσημερινοῖς Brunck, Invernizzi, Weise, —ήλιομανῆς Suidas, s.v., Bentley, Brunck (in notes), Bekker, recentiores. ἡφελιομανῆς R. Fracini, Gelenius. ἡφ' ἡλίφ μανεῖς V. P. P¹. all editions, except Fracini and Gelenius, before Bekker. Dr. Blaydes erroneously attributes to Bentley the unmetrical reading ἡλίφ

μανεῖς; but the cause of the error is not far to seek. Bentley struck out ἡφ' in his Gelenius; and Blaydes must have supposed that Gelenius (like most of the ancient editors) read ἡφ' ἡλίφ μανεῖς, and not (as he really did) ἡφελιομανῆς.

1102. ὅσ' ἀγάθ' Dawes, Brunck, recentiores. οἷς (οἷς R) ἀγάθ' MSS. and all editions before Brunck. Bentley had proposed οἷ' ἀγάθ', but ὅσα ἀγαθὰ is a constant Aristophanic expression. Dawes referred to Peace 888, Plutus 112, infra 1617. And the words are also found in Peace 1198, Knights 187, 1336, Ach. 873.

1105. πρῶτα μὲν MSS. Bentley, Kuster, recentiores. πρῶτον μὲν all editions before Kuster.

1106. Λαυριωτικαί MSS. vulgo. Λαυρεωτικαί Holden, recentiores, except Hall and Geldart. Both forms are used, and there is no ground for deserting the MSS. here.

1113. πρηγορεῶνας MSS. vulgo. πρηγορῶνας Dindorf, recentiores, except Hall and Geldart.

1115. μῆν' ἔχῃ V². Dobree, Dindorf, recentiores, except Bothe. μῆν' ἔχῃ V. Aldus. μόνην ἔχῃ Junta, Gormont, and, except Fracini and Gelenius, all subsequent editions before Portus. μῆνην ἔχῃ P¹. M. M². Fracini, Gelenius, Portus, and all subsequent editions before Bothe's first. While the text was in this condition Bentley proposed οὐ for ἂν μῆ, Kuster conjectured ὥς μῆνην εἰάν τις μῆ φορῇ, and Brunck ὑμῶν δ' ἦν τις οὐ μῆνην ἔχῃ. Bothe simply omits μῆ. μῆν' is said to have been restored by Seidler and A. Sanders, as well as by Dobree. They refer to Photius μῆν'. τὸν μηνίσκον. R. has μῆνιν.

1119. ἀπὸ τοῦ τείχους R. V. P. P¹. M. M². vulgo. ἀπὸ τείχους F. ἀπὸ τείχους οὐ Elmsley (at Ach. 179) and Blaydes. And this would be right if the speaker were referring to an ordinary wall; but for the one unique wall of the Birds the article is naturally employed. For ἀλλ' ὥς at the commencement of the line Dobree proposed and Meineke and Holden read ἀλλ' οὐκ.

1123. ἄρχων. The aspirate was added by Seager and "Hotibius." It was introduced into the text by Bothe in his first edition, who is followed by Dindorf and all subsequent editors.

1127. Θεαγένης MSS. all editions before Dindorf, and Bothe, Weise, and Bergk afterwards. Θεογένης Dindorf, recentiores, except as aforesaid. See on 822 supra.

1131. ἑκατοντοργύιον. This emendation is ascribed by Gaisford (in a note on Hephaestion, vii. 2) to Leonard Hotchkis, and by Bothe to Burney: both critics referring to the Monthly Review, xxviii. N. S. p. 430. It was introduced by Bothe in his first edition and followed by all subsequent editors except Weise. ἑκατοντόργιον or ἑκατονταόργιον MSS. editions before Bothe, and Weise afterwards.

1139. ἐπλινθοφόρουν MSS. vulgo. ἐφόρουν Zanetti, Farreus. ἐπλινθοποιούν Dindorf, Weise. ἐπλινθοούργουν Bergk, Meineke, Holden, Kock, Merry, Blaydes, Van Leeuwen. Dobree suggested ἐλιθόφορουν. But see the Commentary on 1148.

1146. αὐτοῖς R. V. P. P². Aldus, Fracini, Gelenius, Portus, Kuster, Bekker, Holden, recentiores, except Merry. αὐ-

τοῖν all the other editions before Kuster, and Meineke afterwards, the latter describing this well-worn reading as a recent conjecture of Haupt. αὐτὸν P¹. Brunck, and the subsequent editions (except Bekker) before Meineke, and Merry afterwards.

1147. ἀπεργασαίαιτο Bentley. ἀν ἐργασαίαιτο MSS. vulgo. But the use of ἀπεργάσαντο in the next speech of Peisthetaerus makes it probable that he had employed the same compound in this. And, common as is the duplication of ἀν, it is not common to find the one particle separated from the other by so frail a barrier as οὐκ.

1151. καὶ πηλὸν Blaydes, Merry. τὸν πηλὸν MSS. vulgo. The alteration is as simple as it is satisfactory. The article is out of place here, and was probably borrowed from 1143, where it is necessary. There πηλὸς applies to the clay (the entire stock of clay) brought up for the purposes of building: here to little bits of clay carried from that stock to the building. And without the copula (καὶ) the passage was unintelligible. Some editors suppose that a line, or a few words, may have dropped out, and mark a lacuna. Dr. Rutherford, in the fifth volume of the Classical Review, contends that the words ὥσπερ παιδία, τὸν πηλὸν ἐν τοῖς στόμασιν are really three glosses, which have crept into the text; ὥσπερ παιδία being a gloss on κατὰ πᾶν, which, he conjectures, may have once been a various reading for κατόπιν; τὸν πηλὸν on τὸν ὑπαγωγέα; and ἐν τοῖς στόμασιν on ἔχουσαι. But that able and ingenious scholar seems to me (I say it with great deference and respect) to

have carried to an extreme the notion that various marginal jottings may have combined to creep into the text in the form of a metrical and unimpeachable verse. The idea was, I believe, originated by Hermann, who suggested that a corrupt anapaestic tetrameter (Clouds 326) ὦς οὐ καθορῶ. ΣΩ. παρὰ τὴν εἴσοδον. ΣΤ. ἤδη νυνὶ μάλιστα ὁρῶ (as it was then read) might have been formed out of three glosses on the preceding lines. See Beck's note on the passage in Invernizzi's edition. The conjecture was both ingenious and plausible, but it met with no acceptance, and Hermann did not himself repeat it in his subsequent edition of the Clouds. But in Dr. Rutherford's hands the notion becomes a terrific engine, excising verse after verse of the most unexceptionable character, till one wonders where the process is to stop. Perhaps the climax is reached in lines 724-6 of this very Play, where Dr. Rutherford lays down, and that not as a possibility but as an indisputable fact, that a series of marginal jottings, *extending over at least thirteen verses*, have somehow or other coagulated together, in exactly the right place, to form two and a half excellent and indispensable anapaestic verses. It seems to me that the wit of man could hardly devise anything more incredible than this. Van Leeuwen, changing ὑπαγωγέα into ἐπαγωγέα, transposes this and the preceding line. "Vox ἐπαγωγεύς," he says, "*calcem significat, quo inducitur murus extrinsecus.*" And he quotes from an inscription, "834 b" in the Corpus Inscript. Att. μισθωτοὶ δέκα οἱ τὴν γῆν βωλοκοπήσαντες καὶ διατήσαντες εἰς τὸν ἐπαγωγέα τοῦ τεί-

χους . . . καὶ εἰς τὴν περιαιουφὴν τοῦ τείχους, which he translates "operarii qui terram contuderint et pericribarunt, unde calx fieret ad murum inducendum." But this would make the word κατόπιν unmeaning; and it is impossible to deprive the swallows of either the clay or the trowel.

1157. πελεκόντων V. P¹. Bentley, Dawes, Brunck, recentiores. πελεκάντων R. P. P². all editions before Brunck.

1173. εἰσέπτατ' (or ἐσέπτατ') MSS., all editions before Brunck, and Bekker, Dindorf, Bergk, and Green afterwards. Brunck, as was his custom, wrote εἰσέπτειτ' and, except as aforesaid, has been followed by subsequent editors.

1181. τριόρχης MSS. vulgo. τριόρχος Holden, Blaydes.

1187. παῖε V. V². U. P¹. F. F¹. Bekker, Dindorf, Blaydes, Bergk, recentiores. πᾶς τις P². all editions before Bekker, and Bothe and Weise afterwards. πᾶς R. P.

1193. ὄν' Ἐρεβος MSS. Bekker, recentiores. ὄν γ' Ἐρεβος all editions before Bekker.

1196. ἄθρει δὲ πᾶς κύκλω σκοπῶν MSS. vulgo. There seems no reason why Aristophanes should not have written an iambic dimeter in this place; but many critics think it necessary to convert the line into a trimeter. Reisig proposed to insert τις πανταχῇ between πᾶς and κύκλω, and this is done by Blaydes, Merry, and Van Leeuwen. Bergk would insert in the same place τις πάντα περὶ. Hermann proposed ἕα ἕα (extra metrum), and then would commence the present line with σιγάτε σίγ'; Holden would write ἀθρεῖτ' ἀθρεῖτε πᾶς τις ἐν κύκλω σκοπῶν: whilst Bothe

compresses the three lines into two iambic tetrameters acatalectic, the first ending with *δαίμονος*, and the second with *ἐξακούεται*. I prefer the iambic dimeter to any of these suggestions.

1201. *ὀπόθεν ποτ' εἰ* R. V. P. vulgo. *πόθεν πέτη* P¹., whence Bergk writes *ὀπόθεν πέτει*.

1208. *τουτὶ* Elmsley (at Ach. 178), Dobree, Dindorf, Bergk, recentiores, except Blaydes. *τουτὶ τὸ* R. V. P. M. M². all editions before Portus, and Bekker afterwards. *τοῦτο τὸ* P¹. P². Kuster (in notes), Brunck, Invernizzi, Bothe. *τουτὶ τί τὸ* Portus and the editions which go by the names of Scaliger and Faber. Weise also gives this reading, and omits the *γε* before *τουτὶ*, so that a spondee is comfortably lodged in the second place of an iambic trimeter. Bentley said "Lege *τοῦτο*," but it is uncertain whether he meant "instead of *τουτὶ*" or "instead of *τουτὶ τὸ*." Porson suggested *τοι τὸ*, which Blaydes adopts.

1212. *πρὸς τοὺς κολοιάρχους προσῆλθες* Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. And this is the reading of R. except that *πῶς* is there inserted before *προσῆλθες*. For *κολοιάρχους πῶς* V. V². U. P. F. have *κολοιοὺς πῶς*, and P¹. Havn. *κολοιάρχας*, which is read by all editions before Dindorf, and Weise and Hall and Geldart afterwards. Bergk conjectured, but did not read, *πῶς τοὺς κολοιάρχους παρῆλθες*;

1213. *πελαργῶν*. Kock suggests *πυλαργῶν*, and it is quite possible that the name may have been selected from its similarity to *πυλωρῶν*.

1221. *ἀδικεῖς δὲ καὶ νῦν* (*why even now*

you are breaking the law) V. V². P. P¹. M. M². vulgo. This is so exactly what Peisthetaerus would say, as he turns upon Iris, especially when taken in connexion with the threat which follows, that it is a marvel how anybody should have thought of interfering with the text. He has just been laying down a general law with regard to all the Gods, when it occurs to him that Iris herself is at this moment breaking the law and is worthy of condign punishment. Yet "Hotibius" proposed *ἀδικεῖς δὲ τὸ κοινόν*, mentioning also *ἀδικεῖς δίκην νῦν*. Hermann wrote *ἀδικεῖς δέ' καὶ νῦν ἄρα κ.τ.λ.*, an alteration which takes all the salt out of the passage, yet has been adopted by Weise, Meineke, Holden, Green, and Kock. Then Dindorf changed *ἀδικεῖς* into *ἀδικεῖ*, *you suffer wrong because you are now put to death*. And he says "Illud vix opus moneri, καὶ non esse cum νῦν, sed cum ἀδικεῖ δὲ conjungendum." For δὲ the Ravenna MS. has *με*, which is followed by Invernizzi, Bothe, and Bergk. But Bothe transfers *ἀδικεῖς με*, and Bergk *ἀδικεῖς με καὶ νῦν*, from Peisthetaerus to Iris.

1225. *δοκεῖ* MSS. vulgo. *δοκεῖν* Cobet, Meineke, Holden, and Kock.

1226. *ἄρχομεν* MSS. vulgo. *ἄρξομεν* was suggested by Bergk, and is read by Meineke, Holden, Blaydes, and Van Leeuwen.

1228. *ἀκροατέον* MSS. vulgo. *ἀκροατέ'* Elmsley, Bothe, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.

1229. *τοῖ μοι* R. V. P. P¹. P². Brunck, recentiores, except Blaydes. *μοι* stood alone in all editions before Portus, so that the line was a syllable short. Portus restored the metre by inserting

σὺ before *ναυστολεῖς*. This continued till Brunck's edition when the true reading was restored from the Parisian MSS. The σὺ was unnecessarily emphatic, and Bentley, observing that it was not found in Aldus, proposed *φράσον δὲ δὴ μοι*. This was before the reading of the MSS. was known. Blaydes reads *μοι σὺ*.

1237. *αὐτοὺς* R. Bekker, Dindorf, Bergk, Meineke, Holden, Kock, Hall and Geldart. *αὐτοῖς* the other MSS. and editions.

1239. *δεῖνὰς* MSS. vulgo. *δείσας* Porson, Meineke, Holden, Kock, Van Leeuwen.

1240. *ἀναστρέψει* and (two lines below) *καταθαλώσει* Porson, Brunck, Bothe, Meineke, Holden, Kock, Blaydes, Van Leeuwen. *ἀναστρέψῃ* and *καταθαλώσῃ* Bentley, Bekker, Dindorf, Weise, Bergk, Green, Merry, and Hall and Geldart. It is clear that the two verbs should correspond, but R. has *ἀναστρέψῃ* and *καταθαλώσει*, and so all the editions before Brunck. *ἀναστρέψῃ* is also read by V. V². P. P¹. and *καταθαλώσῃ* by V. V². P¹. F. F¹. See Dawes on Clouds 822.

1244. *ἀτρέμα* R. V. P. U. Kuster (in notes), Brunck, recentiores. *ἀτρέμας* (contra metrum) P¹. all editions before Brunck.

1247. *καὶ δόμους Ἀμφίονος* MSS. vulgo. *κάμφικίονας δόμους* Van Leeuwen. This is ingenious, but seems to destroy the comic humour of the passage. The line was originally omitted in R., but is restored in the margin.

1250. *ῥρνεῖς* R. V. P¹. P². all editions, except Gelenius and Portus, before Kuster, and Bergk afterwards. See on

717 supra. *ῥρνεῖς* P. Gelenius, Portus, Kuster, recentiores, except Bergk.

1251. *πλεῖν ἑξακοσίους* R. V. P. P¹. vulgo. *πλεῖν ἡ ἑξακοσίους* F. Blaydes, Van Leeuwen.

1254. *πρώτης* MSS. vulgo. *πρώτιστ'* Elmsley, Blaydes. The astounding notion that the *διάκονος* is some person other than Iris herself has given a handle for some curious conjectures. Meineke proposed *εἰ' Ἴριν αὐτήν*, Blaydes *τὴν διάκονον | ἀφείς*, while Van Leeuwen obelizes the words *τὴν Ἴριν αὐτήν*. But "locus non emendandus, sed intelligendus est." In the preceding line Bentley had proposed to change *σὺ δ'* into *σοῦ δ'* in apposition with *τῆς διακόνου*, which would have prevented these strange aberrations.

1259. *ἦ μὴν σε παύσει* Bentley, Dindorf, recentiores, except Weise and Bothe. *ἦν μὴ σε παύσῃ* V. P. P¹. all editions before Dindorf, and Weise and Bothe afterwards. This is taken to be an unfinished sentence: "abrupta oratio fugientis trucem senem" says Bothe. *ἦν μὴ σε παύσει* R.

1262. *ἀποκεκλήκαμεν* (from *κλείω*, *κλήω*, *to shut*) R. Reiske, Dobree, Dindorf, Blaydes, Bothe, Bergk, recentiores. Bergler had already suggested *ἀποκεκλείκαμεν*. *ἀποκεκλίκαμεν* (from *καλέω*) V. P. P¹. M. M². vulgo. And this must have been the reading of the Scholiast, who explains it by *ἀπηγορεύσαμεν*.

1267. *ἀνά τι δάπεδον*. I have added the *τι*, a short syllable being required to equalize this line with the corresponding line in the strophe *ἀέρα περιnéφελον, ὃν Ἔρεβος ἐτέκετο* (unless indeed we read *ἔτεκε* there). With the double enclitic, *τινα βροτῶν* followed by *ιερόθυτον ἀνά τι*

δάπεδον, compare infra 1618. Others have supplied the missing syllable otherwise. δάπεδον ἂν Meineke, Holden, Kock. μηδέ γέ τιν' Blaydes, Hall and Geldart. Van Leeuwen changes δάπεδον into ζάπεδον.

1268. βροτῶν R. V. Bergk, recentiores, except Green. βροτὸν P. vulgo.—πέμπειν καπνόν R. V. P. Bekker, recentiores, except Holden. πέμπειν ἂν καπνόν all editions before Bekker, and Holden afterwards, who also changes θεοῖσι into θεοῖς.

1271. ὁ Πεισθέταιρ'. This and the two following lines are given as they appear in V. P. P¹. and, except as herein-after mentioned, in all the editions. R. unfortunately pushes back ὁ τρισμακάρι' to the commencement of the second line, so forcing ὁ γλαφυρώτατε into the commencement of the third line, and making that line unmetrical, and so Invernizzi. The repetition of ὁ σοφώτατε in the hurried address of the Herald seems to me both natural and comic, but several editors attempt to eject it. Bothe omits the second ὁ σοφώτατε, and then follows R. compressing the three lines into two. Dobree proposed to double the ὁ Πεισθέταιρ', and this is done by Blaydes. Meineke doubles the κατακέλευσον, and so Holden, Green, and Van Leeuwen.

1273. ὁ κατακέλευσον. Dobree would read ὁ τρισμακάρι'—XO. ὁ κατακέλευσον. ΠΕΙ. τί σὺ λέγεις; "*Huic importuno silentium impone, O Pisthetaere.* Nemepe ita-turus erat Praeco, ὁ τρις κλεινώτατε etc. nisi a Pisthetaero impetratum esset, ut ei silentium imponeret." And he refers to Pollux iv. 93 κατακηρύξαι ἡσυχίαν, ὁ καὶ κατακελεύσαι λέγουσι. But see the Commentary.

1281. ἅπαντες R. V. Bentley, Kuster, recentiores. πάντες (contra metrum) all editions before Kuster.

1282. ἐσωκράτουν V. V². P. P¹. M. M². vulgo. ἐσωκράτων R. Bekker, Dindorf, Bergk, recentiores, except Blaydes and Hall and Geldart. For ἐπείνων, ἐρρύπων, ἐσωκράτουν Blaydes writes ἐπίνων, ἐσωκράτιζον, ἐρρύπων.

1283. σκυτάλια τ' ἐφόρου νῦν δ'. This is Bergk's conjecture, and I think it is right. σκυτάλι' ἐφόρου νυνὶ δ' MSS. vulgo. σκυταλιοφόρου (in one word) νυνὶ δ' Bentley. ἐσκυταλιοφόρου νῦν δ' Porson, Meineke, recentiores, except Blaydes and Hall and Geldart. σκυτάλας ἐφόρου νυνὶ δ' Blaydes.

1286. ἄμα MSS. vulgo. ἄμ' ἂν Kennedy, Blaydes, Merry. But ἂν is not required to give to the *imperfect* the meaning of *they were wont to do so and so*, and therefore it is rightly omitted here and in 1289. It *is* required to give that meaning to the aorist in 1288, where it is rightly inserted.

1288. κατῆραν MSS. vulgo. κατῆρον Cobet, Meineke, recentiores, except Hall and Geldart.—βιβλία V. V². P. P¹. M. M². Faber, recentiores, except Bergk. βυβλία R. F. P¹. all editions before Faber, and Bergk afterwards. Moeris says βιβλία, διὰ τοῦ ι, ὡς Πλάτων, Ἀττικῶς. βυβλία, ὡς Δημοσθένης, κοινῶς. So that of these two typical Attic writers one is vouched for the "Attic," and the other for the "general" form. Yet there are many who deny that the "general" forms were ever used by Attic writers, and if they find one in their writings proceed to extirpate it without mercy.

1289. ἀπενέμον' MSS. vulgo. ἂν ἐνέμον' Cobet, Meineke, Holden, Kock,

Blaydes, Van Leeuwen. See on 1286. No one can help seeing how much more graphic ἀπενέμουντο is.

1292. εἷς κάπηλος. This is a very singular use of εἷς, but it seems to have been what Aristophanes wrote. Blaydes suggests πέρδιξ γέ τις or πέρδιξ κάπηλος μὲν τις.

1295. Θεαγένει all the MSS. all editions before Dindorf, and Weise, Bothe, and Bergk afterwards. Θεογένει Dindorf, recentiores, except Weise, Bothe, and Bergk. And see on 822 supra.

1297. Συρακοσίῳ Bentley, Porson, Bekker, recentiores, except Weise. Συρακουσίῳ MSS. all editions before Bekker, and Weise afterwards.

1298. ἦκεν (or ἦκεν or ἦκεν) R. V. M. M². P. P². V², all editions before Portus, and Kuster, Bergler, Bekker, Dindorf, Bothe, and Green afterwards. εἶκεν P¹. F. F¹. Portus, Scaliger, Faber, Brunck, Invernizzi, Weise. ἦκειν Dawes, Bergk, recentiores, except Green. “ὄρνυξ ἐκαλείτο· καὶ γὰρ ἦκεν ὄρνυγι. Perinde sunt haec ac si Latine dicas, *Coturnix* nominabatur, nam *similis* est *coturnici*. Lege vero, ut constet deinceps temporum ratio, ἦκειν *similis erat*.”—Dawes. But I agree with Brunck that “*Coturnix* nominabatur, nam *similis* est *coturnici*” is the meaning intended here, the last words being the messenger’s statement of his own view. *They called him a quail; for indeed he is like a quail*. Bentley proposed to transfer the words καὶ γὰρ ἦκεν—πεπληγμένῳ to Peisthetaerus, so as to make them the statement of *his* view, but this is unnecessary.

1299. ὑπὸ στυφοκόπου Bothe, Dindorf, Weise, Bergk, Green, and Hall and Geldart. ὑπὸ στυφοκόπου MSS. all

editions before Bothe’s first edition. But Bergler had already remarked “στυφοκόπος est pro στυφοκόπος interjecto μ.” And Brunck, though he left στυφοκόπου in the text, yet declared that the right reading was στυφοκόπου, and referred to Pollux vii. 136 ὁ γὰρ ὄρνυγοκόπος ἐστὶν ἐν χρήσει, καὶ ὄρνυγοπώλης, καὶ στυφοκόπους αὐτοὺς οἱ κωμῶδοι καλοῦσιν, and Id. ix. 107 καὶ μέντοι καὶ τὸ ὄρνυγοκοπεῖν παιδιὰ, καὶ τὸ πρᾶγμα ὄρνυγοκοπία, καὶ οἱ παίζοντες ὄρνυγοκόποι καὶ στυφοκόποι. Bentley suggested ὑπ’ ὄρνυγοκόπου, and this is introduced into the text by Meineke and all subsequent editors except Green and Hall and Geldart. But it seems incredible that so well known a word as ὄρνυγοκόπου should have been changed in every MS. into the far rarer στυφοκόπου or στυφοκόπου.

1308. οὐ τᾶρα Elmsley, Meineke, and all subsequent editors except Green and Hall and Geldart. οὐκ ἄρα R. V. P. M. all editions before Kuster. οὐκ ἄρα P¹. Kuster and all subsequent editors before Meineke, and Green and Hall and Geldart afterwards.

1310. ἐμπίπλη MSS. all editions before Meineke, and Green afterwards. ἐμπίμπλη Cobet, Meineke, recentiores, except Green. But though the simple verb was always πίμπλημι, the Hellenic ear, more delicate than the Teutonic, objected to the repeated μ in ἐμπίμπλημι; and consequently where the ἐμ- occurred the second syllable was spelled without the μ. I do not suppose that this rule was invariably observed; but when, as here, the form ἐμπίπλη is found in every MS. without a single exception, there is not the slightest

ground for suspecting it. Cobet's statement "Attici ἐμπίμπλασθαι dicebant" is merely one of those imaginary rules which he was accustomed to lay down, without any reason or authority to support them.

1313. ταχὺ δὴ Porson (at Hec. 1161), Meineke, Holden, Kock, Blaydes, Merry, Hall and Geldart, and Van Leeuwen. ταχὺ δ' ἂν MSS. vulgo. Bentley was the first to point out the true antistrophical character of this little system, and Porson, independently, again pointed it out and made several incidental corrections. In the MSS. and vulgo this line ends with τάνδε πόλιν, while the first line of the antistrophe ends with τις περὶων. Hermann therefore proposed to read *here* τὰν πόλιν, and this is done by Dindorf, Bergk, Holden, Green, and Merry. But it is far better to read *there* τις περὶύγων with Porson. All the longer lines in this little system are anapaestic.

1314. καλεῖ R. V. P. V². vulgo. καλοῖ P¹. P². Bentley, Brunck, Bekker, Dindorf, Bergk, Green. But of course this reading presupposes ἂν in line 1313.—ἀνθρώπων R. V. P. V². Invernizzi, recentiores, except Weise. ἀνθρώπων ἂν P¹. all editions before Invernizzi, and Weise afterwards.

1316. ἔρωτες MSS. vulgo. Bergk strangely reads ἐρώτες.

1320. ἀμβρόσια Χάριτες P. V². Brunck, Bekker, Bothe, Dindorf, Weise, Bergk, Holden, Green, Kock, Merry, and Van Leeuwen. Ἀμβροσία, Χάριτες R. V. P¹. vulgo. But it is difficult to see how Ambrosia can be said to be present in Cloudeuckoobury.

1323. ὡς βλακικῶς κ.τ.λ. This line is

merely interposed between the strophe and the antistrophe, and is itself no part of the choral system. Some have expressed surprise that the antistrophe is not followed by another iambic tetrameter catalectic; but it would have been quite out of place there.

1325. περὶύγων Porson, Bothe, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. περὶων MSS. vulgo. As Holden reads περὶύγων here, he must have intended to leave τάνδε πόλιν unchanged in the strophe.

1326. σὺ δ' αὖθις ἐξόρμα Invernizzi, recentiores, except Weise and Blaydes. σὺ δ' αὐτί σ' ἐξόρμα R. σὺ δ' αὖτις ἐξόρμα V. V². P. P². M. σὺ δ' αὖτις αὖ γ' ἐξόρμα P¹. all editions before Gelenius. σὺ δ' αὖθις αὖ γ' ἐξόρμα Gelenius and all subsequent editions before Kuster. σὺ δ' αὖθις αὖ γ' ἐξόρμα Scaliger (in notes), Kuster, Bergler. σὺ δ' αὖθις αὐτ' ἐξόρμα Brunck, Weise. σὺ δ' αὖθις αὖ γ' ἐξόρμα Blaydes. The αὖ was doubtless added to the αὖθις by some person who, not understanding the antistrophical character of the system, sought to make this line correspond with the preceding.

1328. βραδὺς ἐστὶ τις Bentley, Porson, Bothe, Dindorf, recentiores. βραδὺς τις ἐστὶν R. V. V². P. M. vulgo. βραδὺς ἐστὶν (omitting τις) P¹. P². Brunck.

1338. ὡς ἀμφοταθείην Shilleto (in Holden's note), Blaydes, Hall and Geldart, and Van Leeuwen. ὡς ἂν ποταθείην MSS. vulgo. We have seen in the Commentary that these lines are supposed to come from the Oenomaus of Sophocles; but Elmsley (Museum Criticum, i. 484), justly thinking that Sophocles would not have written ὡς ἂν in this connexion, suggested that they might come from

Simonides or some other lyrical poet. This difficulty, however, seems to be fully met by Shilleto's emendation. The two lines which follow appear in the text exactly as they are found in the MSS. and in almost all the editions, and seem to be quite unobjectionable; but they are attacked by some critics who apparently have not realized that ὑπὲρ ἀτρυγέτου is one clause (with ἄλδς understood, παρὰ θῶν' ἄλδς ἀτρυγέτοιο Iliad i. 316, 327; Wasps 1521), and γλαυκάς ἐπ' οἶδμα λίμνας a distinct clause, and have therefore been puzzled by the three genitives and two prepositions. Thus Brunck reads ποταθείην ἀτρυγέτου γλαυκάς ὑπὲρ οἶδμα λίμνας, and so Weise; Bergk changes ὑπὲρ into ὕπαρ; and Kock brackets the lines. Van Leeuwen inserts πόντοι' between ἀμποταθείην and ὑπὲρ. It seems to me that all these alterations are changes for the worse.

1340. ψευδαγγελῆσειν Bentley, Meineke, recentiores, except Green. ψευδαγγελῆς εἶν' MSS. vulgo. The aspirate was added to ἄγγελος by Dindorf.

1343. ἐρῶ δ' ἔγωγε. This line is generally considered spurious, and it is bracketed or omitted by many recent editors. The Scholiast on the preceding line says μετὰ τοῦτον ἑνὸς στίχου φέρουσί τινες διάλειμμα, καὶ Ἀριστοφάνης πλήρωμα οὕτως ἐρῶ δ' ἔγωγε (or ἐγὼ τι) τῶν ἐν ὄρνισιν νόμων. For Ἀριστοφάνης Dindorf would read Ἀριστοφάνους, and the Scholiast is taken to mean that in some copies there was a lacuna after line 1342, and that Aristophanes the grammarian had filled it up with the present line. It is certainly very doubtful whether the line is genuine, especially having regard to the last part of line 1345.

ἔγωγε P¹. vulgo. ἐγὼ τι R. V. P. M. M². Bekker, Holden, Hall and Geldart. Bekker, though himself following his MSS., suggested ἐγὼ τοι, which is read by Dindorf, Blaydes, Bergk, Green, and Merry.

1344. πέτομαι καὶ MSS. vulgo. πέτεσθαι Kock, changing οἰκεῖν at the commencement of the following line into κῶκεῖν. πετόμενος Blaydes. Van Leeuwen works the rejected line 1343 into this sentence, and reads καὶ μεθ' ὑμῶν βούλομαι | οἰκεῖν ἐρῶ γὰρ τῶν ἐν ὄρνισιν νόμων.

1354. τοῖς V. V². all editions before Invernizzi, and two or three later. ταῖς R. P. P¹. Invernizzi, Bekker, Dindorf, Blaydes, Bergk, recentiores. The expression εἰς τοὺς κύρβεις in Aristotle's Polity of Athens, chap. 7, may perhaps be permitted to turn the scale in favour of V.

1356. πελαργιδέας Hall and Geldart, Van Leeuwen. πελαργιδεῖς MSS. vulgo. But according to Pierson on Moeris, s.v. ἱππέας "dicitur Atticos accusativum pluralem nominum in -eus efferre per -éas non per -eís." So ἱππέας ὀρῶ Frogs 653. I do not suppose that this is a necessity, but as πελαργιδέας suits the metre, I have followed the two most recent editions in so reading. πελαργιδῆς Dindorf, Blaydes, Meineke, Holden, Green, Kock, and Merry.

1357. δεῖ MSS. vulgo. δεῖν Reiske, Blaydes.

1358. ἀπέλανσά τᾶρα Elmsley (at Ach. 323), Meineke, Green, Hall and Geldart, and Van Leeuwen. ἀπέλανσά τᾶρ' ἂν Dobree, Dindorf, Bothe, Bergk, Holden, Kock, Merry. When Dobree says "lege cum Elmsleio τᾶρ' ἂν," he is merely claiming Elmsley's authority for the

change of γ'ἄρα into τ'ἄρα. ἀπέλαυσα γὰρ ἂν (with νῆ Δί') R. V. F. U. M². V². (except that V. and V². have ἀπέλασα), Invernizzi, Bekker. ἀπέλαυσα γὰρ (with νῆ τὸν Δί') P¹. vulgo. ἀπελυσάμην γὰρ νῆ Δί' Brunck. ἀπολαύσομαι νῆ Δί' Blaydes.

1364. ταυτηνδὶ Elmsley, Dindorf, Blaydes, Bergk, recentiores. ταύτην δέ R. V. P. M. Bekker. ταύτην δέ γε P¹. vulgo.

1366. τονδὶ Dindorf, Blaydes, Bergk, recentiores. τόνδε τὸν R. V. P. γε τὸν P¹. vulgo. τόνδε Bekker.

1376. φρενὶ σώματί τε νέαν R. V. U. P. P¹. V². F. F¹. Bentley, Brunck, recentiores, except as hereinafter mentioned. All editions before Brunck read φρενὶ σώματι γενεάν, the τε by a natural mistake having been changed into γε. Bentley saw that the line was a continuation of the preceding speech, and conjectured τε νέαν. Hermann, failing to perceive this, proposed φρενὸς ὄμματι γενεάν, in which (even after the reading of the MSS. has been ascertained) he is followed by Meineke, Holden, and Kock. The Scholiast certainly read γενεάν, giving as an explanation πέτομαι γενεάν ὀρνίθων ἐφέπων, and Kock suggested πτηνῶν γενεάν, which Van Leeuwen introduces into the text. (Herwerden, V. A. proposes φρενὸς ὄμματι τέχραν).

1384. ἀναπτάμενος P. Bentley. ἀναπτόμενος the other MSS. and editions. Bentley said "Lege ἀναπτάμενος," and as that form is supported by all the MSS. in 1613 and 1624, and by the best MSS. in 1206 supra, it seems safer to follow P. here.

1389. σκότιά γε vulgo, but from what

MSS. Marco Musuro derived the reading is unknown. σκότια (without γε) is the reading of all the MSS., and of Bekker, but is of course unmetrical. σκότι' ἅττα Dobree (in Porson's Misc.), Blaydes. ἀερία τινα καὶ σκότια Dindorf, Green. σκοτεινὰ Hermann, Bergk, Meineke, Holden, Kock, Merry. σκοτία Bothe second edition. If I had to select among the conjectures, I should undoubtedly choose Dindorf's. The line is intended to be light and airy.

1395. τὸν ἀλάδρμον (variously accented) MSS. vulgo. And so the Florentine palimpsest. The Scholiast says τὸν εἰς ἅλα δρόμον. λείπει γὰρ ἡ εἰς. Hermann conjectured τὸν ἄλαδε δρόμον, which is adopted by Meineke, Kock, Blaydes, and Merry. But this is quite unnecessary. Aristophanes is laughing at the dithyrambic language, and critics actually endeavour to alter it into language which Aristophanes himself might use. τὸν ἀλίον δρόμον Van Leeuwen.

1397. νῆ τὸν Δί' ἧ' γ' ἄρα σου U. Kuster (in notes), Dindorf, Blaydes, Bergk, recentiores. And so the Florentine palimpsest. And this seems warranted by Wasps 209, to which they refer. νῆ τὸν Δί' ἧ' γ' ἄρα σου R. (which probably means the same). νῆ τὸν Δί' ἐγώ σ' οὐ V. νῆ τὸν Δί' ἔγωγέ σου P¹. F¹. Brunck, Invernizzi, Bekker, Bothe, Weise. νῆ τὸν Δί' ἐγώ σου P. νῆ Δί' ἐγώ σου P². editions before Brunck.

1407. κρεκοπίδα. This is the felicitous emendation of Blaydes in his first edition (Oxon. 1842). He did not insert it in the text, nor has any other editor done so, though it is mentioned by Felton and Kock. Κεκοπίδα MSS.

vulgo; being the Attic tribe of which *Κρεκοπίδα* is a parody. Cinesias has just intimated that all the Attic tribes contend for the honour of his services. Peisthetaerus thereupon says, "Won't you stop here, and be the *Κυκλιοδιδάσκαλος* to a bird-tribe?" It is plain that *Κεκοροπίδα* represented a word which might be the name of some bird-tribe, and Paulmier long ago suggested *Κερκωπίδα*. "Credo Aristophanem scripsisse *Κερκωπίδα*," he says, "alludentem quidem ad *Κεκοροπίδα*, sed τοῦ γελοίου χάριν mutantem in *Κερκωπίδα*. Nam et *κερκώπη* Hesychio est cicadae species, quae in censum volatilium numerari potest, et aves fere omnes *κέρκους* habent et sunt caudatae." And this astonishing conjecture is introduced into the text by Bergk, Meineke, and Van Leeuwen. I presume that it is from the same notion about *tails* that Dobree suggested *Κερκοπίδα*. But there can be no doubt that *Κρεκοπίδα*, which is more similar to *Κεκοροπίδα*, and introduces not a *monkey* or *tail* or *cicala* but an actual *bird*, is the true reading. In his second edition Blaydes reads *Κρεκοπίδι φυλῇ*, and in the preceding line changes *Λεωτροφίδης* into *Λεωτροφίδης*, "i. e. *Leotrophides* alter." But the meaning is that *Leotrophides* was to be the Choregus, and Cinesias the *Κυκλιοδιδάσκαλος* of the Chorus exhibited by the Cecropid tribe. The Scholiast says that *Leotrophides* really belonged to that tribe, and possibly this very combination may have existed either at this or some preceding celebration of the great Dionysia.

1410. *ἔρριβες τίνες* MSS. vulgo. Dindorf altered this to *ἔρριβές τίνες*, a very

undesirable alteration, which has been followed by Bergk to Kock inclusive, and Merry. Mr. Green however in his notes reverts to *τίνες*.—[οὐδὲν MSS. vulgo. "Confidentius pro οὐδὲν propono οἶκον," Herwerden, V. A.]

1425. *ἵπαι πτερύγων* R. V. V². M. M². Havn. all editions before Brunck, and Bergk and Kock afterwards. Brunck finding *ἵπὸ* in P. introduced it into the text, considering that *ἵπαι* could not be used in a comic senarius. This might be true, were not the words *ἵπαι πτερύγων* borrowed from a popular song. See the Commentary. Brunck has however been followed by all subsequent editors except Bergk and Kock, and *ἵπὸ* is said to be found in the Florentine palimpsest.—*τι* Kuster, Bergler, Bekker, Bothe, Bergk, Blaydes, Van Leeuwen. *τί* MSS. vulgo.—*προσκαλεῖ* R. V. P. Brunck, recentiores. *προσκαλεῖν* P¹. Florentine palimpsest, all editions before Brunck.

1426. *λησταί γε* MSS. Florentine palimpsest, vulgo. *λησταί τε* Hermann, Dindorf, Meineke, Kock, Hall and Geldart, and Van Leeuwen.

1437. *νῦν τοι* R. V. P. P¹. (as corrected) and V². Bekker, recentiores, except Weise. *νῦν ταῦτα* P¹. (originally), Florentine palimpsest, all editions before Bekker, and Weise afterwards.

1438. *τοῖς λόγοις* MSS. vulgo. *τοι λόγοις* Dobree, Bergk, Kock, Blaydes, Van Leeuwen.

1441. *τοῖς μαιρακίοις* MSS. Florentine palimpsest, vulgo. This reading has been much doubted. Meineke reads *τοῖς φυλέταις*, Kock and Van Leeuwen *τοῖς δημόταις*. Dobree says, "Recte statuit Beckius non ad pueros, sed de

iis, dici. Forsan legendum τῶν μειρακίων" (and so Holden reads), "possis sed inconcinne, ἐν τοῖσι κουρείοις τὰ μειράκια ταδί, hac constructione, λέγωσι τὰ μειράκια de filiis ταδί. Nunc tento ὅταν τὰ μειράκια λέγῳς' ἐκάστοτε | ἐν τοῖσι κουρείοιςιν οἱ πατέρες ταδί." Blaydes acting on this hint reads τὰ μειράκια τὰν, and so Merry. But although the language is used *de pueris* it does not seem impossible that it may have been also addressed *ad pueros*.

1442. δειῶς γε Bentley, Bothe, Dindorf, recentiores. δειῶς τε MSS. all editions before Bothe and Dindorf.—ὁ Διυτρέφης MSS. all editions before Dindorf, and Weise afterwards. Elmsley (at Medea 326) referring to this passage says, "Legendum Διυτρέφης sine articulo. Διυτρέφης enim secundam producit." Elmsley's suggestion is followed by Dindorf and all subsequent editors excepting Weise. The inscription mentioned in the Commentary on 798 is written "Ἡερμολυκος Διειτρεφος απαρχεν," and some therefore write Διειτρέφης here; but the Greek of inscriptions differed widely from literary Greek.

1456. κατ' αῦ Dobree, Meineke, Holden, Kock, recentiores. κατ' αῦ (with or without an iota subscript.) MSS. vulgo. εἰτ' αῦ Bothe. "κατ' αῦ πέτωμαι tmesis pro καταπέτωμαι, fly back" —Dobree.

1463. Κορκυραία R. V. V². P. P¹. M². Havn. Bekker, Dindorf, recentiores, except Weise, Bothe, Kock, and Merry. Κερκυραία M. vulgo. For τριαντὶ Dobree proposed ταυταγί.

1478. τοῦ μὲν ἥρος Grynaeus, Bentley, Dindorf, recentiores, except Bothe. μὲν ἥρος (without τοῦ) MSS. all editions

(except Grynaeus) before Brunck, and Bekker afterwards. μὲν γε Brunck (who also, to avoid the hiatus, suggested μέντ' ἄρ'), Invernizzi. Bothe read μὲν γάρ in his first edition, and μὲν γοῦν in his second.

1490. ἐντύχοι MSS. Bentley, Kuster, recentiores, except Bothe. ἐντύχη all editions before Kuster, and Bothe afterwards.

1496. τίς ὁ συγκαλυμμός; MSS. vulgo. τίς οὐγκαλυμμός; Dawes (at Plutus 707), Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart.

1503. ἐκκαλύψομαι R. P². vulgo. ἐκκεκαλύψομαι V. P. P¹. Brunck, Bothe, Dindorf, Green, Merry, Hall and Geldart.

1506. ἀπὸ γάρ μ' ὀλέσεις. This seems the natural deduction from the MS. readings. R. has ἀπὸ γάρ μ' ὀλέσει, which would be unmetrical without the addition of the final sigma. So would the ἀπὸ γάρ ὀλέσει of V. V². P. U. l. M. M². which Kuster adopts. ἀπὸ γάρ ὀλέσεις P¹. P². and all other editions before Dindorf. ἀπὸ γάρ ὀλέσει μ' Bentley. Unfortunately Brunck in his note observed "*Magis* Atticum esset ὀλείς." And the mania for foisting upon Aristophanes forms which the Athenians alone used instead of those which they used in common with other Hellenic peoples set in with full force with Dindorf. ἀπὸ γάρ ὀλεῖ μ' (a suggestion of Hermann) Dindorf, Blaydes, and Green. ἀπὸ γάρ μ' ὀλείς Bergk, Meineke, Holden, Kock, Merry, and Hall and Geldart. ἀπὸ γάρ ὀλείς Van Leeuwen. Cobet suggests ἀπὸ γάρ ὀλωλ', and Blaydes ἀπὸ γάρ ὀλοῦμ'.

1524. εἰσάγοιτο V. V². Dindorf, recentiores, except Weise, Bothe, and Blaydes.

εἰσάγουτο R. P. (and apparently P¹. and P².) all editions before Dindorf (except Brunk), and Weise and Bothe afterwards. εἰσάγωνται Brunk, Blaydes.

1527. Ἐξηκεστίδῃ Tyrwhitt, Brunk, Invernizzi, Bothe, Dindorf, recentiores, except Weise. Ἐξηκεστίδης MSS. and, except as aforesaid, all editions before Dindorf, and Weise afterwards.

1534. σπένδεσθ' l. ("ex em. fortasse, sed manus primae" Dobree), Porson (at Hec. 1166 πᾶν μέμψῃ γένος), Bekker, recentiores, except Weise. σπένδῃσθ' R. V. and the MSS. generally, all editions before Bekker, and Weise afterwards.

1536. Βασιλείαν. R. Bekker, Dindorf, Blaydes, Bergk, recentiores. Βασιλείαν, V. editions before Bekker, and Weise and Bothe afterwards. M. Paul Mazon in his "Essai sur la composition des Comédies d'Aristophane," p. 108 note, says "Il faut écrire Βασιλεία, et non Βασιλεια, comme le font tous les éditeurs," but he could not have considered line 1753 infra καὶ πάρεδρον Βασιλείαν ἔχει Διός.

1538. ταμείει R. V. U. P. P¹. l. V². Kuster, Invernizzi, Bekker, Dindorf, recentiores, except as hereinafter mentioned. κεραμείει P². Havn. all the other editions before Dindorf, and Weise, Bothe, and Holden afterwards. This very singular variant seems to have arisen from the writer's eye being caught by κεραυνόν, as he was commencing to write ταμείει.

1549. Τίμων καθαρός. In all the MSS. in which this line appears (it is omitted in V. V².) and in all the editions, except as aftermentioned, these words form the commencement of the speech of

Prometheus. They are taken from him, and made the conclusion of the speech of Peisthetaerus by Kock and Blaydes. By this simple expedient their entire charm is destroyed. For καθαρὸς Zanetti and Farreus read καθαρῶς.

1561. Οὐδυσσεὺς Bentley, Bothe, Dindorf, recentiores. Ὀδυσσεὺς MSS. and all editions except Bothe before Dindorf. This is unmetrical, and Brunk attempted to set the metre right by changing ἀπῆλθε into πάλιν ἔβη. Of the four stanzas relating to the sights seen by the birds in their wanderings the first three are metrically identical; the last, owing to the introduction of the name Φίλιπποι in the eighth line (infra 1701), admits an extra syllable. Some editors have thought it necessary to introduce the like irregularity into the third stanza; and have accordingly carried up the first syllable of ὥσπερ into the eighth line here, and filled up the vacuum so created in the ninth line, by inserting ποθ' between ὥσπερ and Οὐδυσσεύς. This was first started by Hermann, who is followed by Meineke and subsequent editors except Green and Merry. Peisander, having so far imitated Odysseus, dared not imitate him in remaining beside the blood of the slaughtered victim to keep off the gibbering ghosts; when they appeared he at once fled, like the coward he was. The whole point of the satire is the cowardice of Peisander, yet some would alter the words of Aristophanes in order to convert him into a hero. Helbig proposes ἐπῆσε, Kock καθῆστο, whilst Van Leeuwen reads ἔμεινε. The point is that he οἶκ' ἔμεινε. With the three-fold ἦλθε, ἀπῆλθε, ἀνῆλθε may be com-

pared the occurrence in three consecutive lines (Eccl. 1031-3) of *ὑπόθου*, *παράθου*, and *κατάθου*.

1563. *πρὸς τό γ' αἶμα* Green (in notes), Blaydes. Dobree had already conjectured *πρὸς δὲ θαῖμα*, but as part of a more extensive alteration. *πρὸς δὲ θαῖμ' ἀμνοῦ κάτωθεν* | *ἀντανήλθε*. The ordinary readings are impossible. *τὸ λαῖμα* R. P. P¹. vulgo. This is supposed to be a combination of *λαῖμος* and *αἶμα*, a combination as absurd as Velsen's *δημιῶ* (a combination of *δῆμος* and *ἰὼ*) in Eccl. 81. *τὸ λαῖγμα* V. *τὸ λαίγμα* Bentley, Blaydes (ed. 1), Bothe, Meineke, Holden, Green. *τὸ θῦμα* Kock.

1566. *ὁρᾶν* R. P. P¹. U. 1. V². Kuster (in notes), Bekker, Dindorf, recentiores, except Weise. *ὁρᾶς* V. (but the letters are very indistinct) all editions except Bekker before Dindorf, and Weise afterwards.—*οἱ* R. V. P. V². Bekker, Dindorf, recentiores, excepting Bothe and Weise. *ῆ* P¹. all editions, except Bekker, before Dindorf, and Weise and Bothe afterwards.

1568. *μεταβαλεῖς* MSS. vulgo. Bergk says "*For*τε *μεταβαλεῖ*," and *μεταβαλεῖ* is read by all subsequent editors except Green, Merry, and Hall and Geldart.—*ἐπιδέξια* (variously accented) or *ἐπὶ δεξιᾷ* P. P¹. P². M. M². Havn. vulgo. *ἐπὶ δεξιάν* R. V. V². Bekker, Dindorf, Blaydes (ed. 1), Green.

1571. *τουτοῖ γ' ἐχειροτόνησαν*. MSS. vulgo. "*Nolim hanc scripturam temere sollicitare: nec tamen displiceret τουτοῖ κεχειροτονήκασ'*," Elmsley at Ach. 108. And Meineke so reads.

1572. *ἐξέως ἀτρέμας*; These words, commonly given to the Triballian, are by some recent editors transferred to

Poseidon, on the ground that they are too good Greek for the former. But the Triballian's language varies: his very last word is excellent Greek, *παράδιδωμι* (infra 1679); and Poseidon would have said *ἔχ' ἀτρέμας* or *ἔχ' ἀτρέμα*, or would at all events have prefixed *ἀν' οὐχ* to *ἐξέως ἀτρέμας*.

1573. *έώρακα* Tyrwhitt, Bekker, Dindorf, Bothe, Blaydes, Bergk, recentiores. *έώρακα* MSS. vulgo, except as herein mentioned. Dawes (on Plutus 166) proposed *ῶρακα*, which is read by Brunck and Invernizzi. But Tyrwhitt (see Kidd's note on Dawes ubi supra) showed conclusively that Dawes was wrong, and that the true reading, in the passages quoted by the latter, is *έώρακα*. See Clouds 767; Thesm. 32, 33; Plutus 98, in none of which lines is *ῶρακα* possible.

1579. *τις δότω*. P¹. P². V². and all printed editions except the four herein-after mentioned. *μοι δότω*. R. V. P. Bekker, Dindorf, Bergk, Green. *μοί τις δότω*. l.

1582. *ἐπικνῶ* MSS. vulgo. Dobree is supposed to have suggested the imperative *ἐπικνᾷ*, but this is an error: he merely pointed out that the Scholiast (who says *ἀντὶ τοῦ ἐπίβαλλε*) must have so read. Dobree had no thought of superseding the MS. reading, which is obviously right. Peisthetaerus means to say *I can't attend to you now, I am busy grating silphium*. He would not have ordered the servant to bring the grater and silphium to *himself* had he intended the servant to grate it. However the imperative, in the form *ἐπικνη*, is brought into the text by Holden, Kock, and Van Leeuwen. Four lines below *ἐπικνᾷς* (MSS. vulgo) is changed

into *ἐπικνήs* by the same three editors, and by Meineke, Blaydes, and Hall and Geldart. Photius (s. v. *ξυήλη*) observes that what the Attics called *κνήστιν* the Laconians called *ξυήλην*, and quotes an Attic phrase *κάπικνήν κάπεσθίειν*. The same phrase is quoted by Pollux vii. 196. Suidas (s. v. *ξυήλη*) transcribing Photius's note writes *ἐπικνήειν*. And see Pierson's note on Moeris s. v. *κνήειν*. In truth the word was written in many ways; and it seems impossible to reject *ἐπικνήs* which is supported by the unanimous authority of the MSS. here.

1587. *ἡμεῖs* MSS. Bekker, Dindorf, Blaydes, Bergk, recentiores. *ἐνθάδ'* all printed editions except as above.

1590. *ὀρνίθεια λιπάρ'* Bentley, Elmsley (at Ach. 93), Dobree, Bothe, Dindorf, recentiores, except Weise. Bekker obviously intended to follow Bentley, but by some oversight he reads *ὀρνίθια λιπάρ'*, which does not scan. *ὀρνίθια λιπαρά* R. V. P. P¹. &c. *ὀρνίθια λιπαρά γ'* all printed editions except as aforesaid.

1598. *ἐὰν τὸ δίκαιον*. Elmsley (at Ach. 127), Bothe (ed. 1), Dindorf, recentiores, except Bothe in his second edition and Hall and Geldart, who with R. V. P. P¹. V². and all editions (except Bothe's first) before Dindorf read *ἐάν τι δίκαιον*. Blaydes, on his own account, reads *ἐὰν τὰ δίκαιά γ'*.—*ἀλλὰ νῦν* Tyrwhitt, Seager, Elmsley (at Med. 882, 883), Bekker, Bothe, Dindorf, recentiores. *ἄλλο νῦν* MSS. all other editions.

1601. *κἂν διαλλαττώμεθα* John Seager, Dobree, Bothe, Dindorf (in notes), Meineke, recentiores. *καὶ διαλλαττώμεθα* R. V. vulgo. In the reading in the text the words *κἂν διαλλαττώμεθα ἐπὶ τοῖσδε*

are to be taken together. In the vulgar reading there is sometimes a full stop after *διαλλαττώμεθα*, sometimes a comma after *τοῖσδε*. Valckenaer proposed to put a colon after *τοῖσδε*, and to read *τοὺς πρέσβεις τ'*.

1605. *τυραννίδος* MSS. (except R.) and vulgo. By some error R. has *βασιλείας*.

1610. *ὄρνεις* R. V. V². P¹. F¹. Scaliger, Le Fevre, Bekker, Bergk. *ὄρνιs*. P. vulgo. See on 717 supra.

1613. *προσπτάμενος* MSS. all editions before Brunck, and Bekker, Bergk, and Green afterwards. *προσπτόμενος* Brunck and (save as aforesaid) recentiores. So with *καταπτάμενος* in 1624.

1614. *ταῦτά γέ τοι*. R. V. U. l. F¹. Bekker, Bothe, Dindorf, Bergk, Meineke, Kock, and Hall and Geldart. *ταῦτά γε* all editions before Portus. *ταῦτά γέ συ* Portus and all subsequent editions before Bekker, and Weise afterwards. While the text was in this state Bentley suggested *ταυραγί*, an excellent conjecture, which was approved by Porson, Elmsley, and Dobree, and adopted (after the reading of the best MSS. was known) by Holden, Blaydes, and Van Leeuwen. But Bentley would never have made the suggestion had he been aware of the reading of the best MSS., from which there is no ground for departing. *ταῦτά τοι* Lenting Green, and Merry.

1618. *τῷ θεῶν* P¹. V². Brunck, recentiores. *τῷ θεῷ* R. V. P. P². all editions before Brunck.

1620. *μσηγία* Bentley, Bothe, Bergk, recentiores. *μσηγίαν* R. V. P¹. V². vulgo. P. has *στία*, on which Brunck remarks "Forte erat in antiquiore libro *μσηγία*."

1629. *φησί μ' εὖ* Dobree, Meineke,

Holden, Green, recentiores. *φησὶν* εἰ MSS. vulgo.

1630. *εἴ τοι* R. P. I. Bentley (referring to Lysistrata 167), Dawes, Brunck, recentiores. *εἴ τι* V. U. all editions before Brunck. *εἴ τι* V. U. *εἴπερ* P¹.

1652. *ὦν γε ξένης* MSS. vulgo. Cobet suggested *ὦν γ' ἐκ ξένης*, which is read by Meineke, Holden, Kock, Merry, and Van Leeuwen.

1656. *νοθεῖ' ἀποθνήσκων* Dobree, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. *τὰ νοθεῖ' ἀποθνήσκων* Harpocration, Biset, Portus to Brunck inclusive, Bekker, Weise, and Green. *νόθῳ 'ξαποθνήσκων*. V. all editors before Portus, and Bothe, Dindorf, and Bergk afterwards, but the iota subscriptum was first added by Grynæus. R. has substantially the same reading, but writes it *νόθῳ ξ'αποθνήσκων*. *νόθῳ 'ποθνήσκων* Kock, Merry. *τὰ νόθῳ 'ξαποθνήσκων* Invernizzi, who attributes that reading to R. The Scholiast says *γράφεται νοθεία ὡς πρεσβεία*. *εἰ τὰ μὲν χρήματα ἔμοι, φησὶν, ὡς νόθῳ καταλείψει, τὴν δὲ ἀρχὴν τοῖς γηγασίοις*.

1661. *νόθῳ δὲ μὴ εἶναι*. The law is of course in prose; but I have divided it into five lines, in accordance with the MSS.

1671. *αἵκειαν*. Hall and Geldart. See the appendix on Eccl. 663. *αἰτίαν* all editions before Kuster, and Bergler afterwards; and, apparently, P. so reads. *αἰκίαν* R. V. U. P¹. P². Bentley, Kuster, and (except as aforesaid) all subsequent editions.

1672. *ῆς* R. V. P¹. P². vulgo. *στῆς* P. Brunck, a reading which I am much inclined to adopt. In order to combine the offers which Peisthetaerus makes

to Heracles into one, Hirschig proposed to change *καταστήσω* into *καταστήσας*, which is adopted by Meineke, Hall and Geldart, and Van Leeuwen; while Bentley proposed to read *ὀρνίθων τε παρὲξω*, and Blaydes does read *ὀρνίθων τε ποριῶ*, in the following line. The proposals of Hirschig and Bentley are probable enough; but it seems more probable that Peisthetaerus first tempts Heracles with the offer of the throne, and, that proving ineffectual, makes a second and independent offer to provide him with the daintiest food. This offer, as he expects, at once brings Heracles again to his side.

1674. *πάλιν* R. V. Invernizzi, recentiores. *πάλαι* all editions before Invernizzi.

1678. *βασιλιναῦ* MSS. vulgo, though some old editors have *βασιλιναῦν*. *βασιλισσιναῦ* Brunck, Invernizzi. *βαδισιλιναῦ* Fritzsche at Thesm. 1001, which would explain Poseidon's *βαδίζειν* three lines below. Herwerden would separate the *ο* from *ἔρνιτο*, and Van Leeuwen the *αν* from *βασιλιναῦ*, in order to form a negative *οὐ*: but the Triballian would boggle at no terms, he is too hungry for that; and would barter all Zeus's prerogatives for a good dinner.

1679. *λέγει* V. Bentley, Dindorf, recentiores. *λέγεις*; R. editions before Dindorf.

1681. *βαδίζειν* R. V. I. P. V². vulgo. *βαδίζοι γ'* P¹. F¹. Invernizzi (who wrongly attributes it to R.) and Bothe. *βατίζειν* Dindorf, but in his note he prefers *βατίζει γ'* which Merry adopts, but does not explain. *βαδίζει γ'* Weise. Bentley suggested *βαβάζειν* or *βαβάζει γ'*. Hesychius explains *βαβάζειν* by *τὸ μὴ διηρ-*

θρωμένα λέγειν, and βαβάζει γ' is read by Holden, Kock, and Van Leeuwen. Brunck reads τιτυβίζοι γ'. Dobree proposed τιτυβίζει γ', which Blaydes adopts. Hesychius says τιτυβίζει' ὡς χελιδὼν φωνεῖ. Meineke, preferring to make an emendation of his own, reads βαβράζει γ' (βαβράζων, κεκραγὼς συντόνως Hesychius), than which nothing can be more unlikely except Cobet's βᾶύζει γ'. Blaydes proposed τερετίζει, ψιθυρίζει, τιτίζει, &c. But it seems to me far more probable that Poseidon would endeavour to explain what the Tribal-ian really did say than make fun of his barbarian mode of speech. The conjecturers have, I think, been led astray by the mention of χελιδόνες.

1684. σιγήσομαι R. vulgo. συμβήσομαι. V. and (written above σιγήσομαι) l.

1691. ὅπτῃς τὰ κρέα; P. (and apparently P¹. and P².) Brunck, recentiores, except Blaydes. ὅπτῃς σὺ τὰ κρέα; R. V. and the other MSS. Kuster, Bergler. ὅπτῃς σὺ κρέα; all editions before Kuster, and Blaydes afterwards. But it is impossible to omit the article before κρέα: and indeed it is found in all the MSS.

1693. ἀλλὰ γαμικὴν P¹. (according to Blaydes). And the Scholiast on 1565 says that from that line the dialogue continues to ἀλλὰ γαμικὴν κ.τ.λ. The ἀλλὰ was first introduced by Kuster, and is read by all subsequent editors, with the exception of Blaydes. γαμικὴν (without ἀλλὰ) R. V. l. and all editions before Kuster. This being unmetrical, Bentley suggested γαμήλιον, which Blaydes adopts.—ἐκδότω. διδότω R. V. and all editions before Dindorf, except that one or two write it διώτω. δότω

F¹. l. Dindorf and all subsequent editions except Bothe who retains διδότω. It seems to me that the first syllable of διδότω, the reading of the best MSS., must represent something, and I have therefore given ἐκδότω which greatly improves the rhythm of the line, and is in accordance with Aristophanic usage elsewhere. ἀλλ' ἐκδότω τις δεῦρο δᾶδας ἡμένας, Plutus 1194. ἐκδότω δέ τις | καὶ ψηφολογεῖον ᾗδε καὶ δίφρῳ δύο, quoted from the Cocalus by Photius and Suidas s.v. ᾗδε. ἐκδότω is indeed one of Dr. Blaydes's conjectures on the line: and the passages illustrating it have been cited by several commentators.

1712. ἐξέλαμψεν, οἶον V. V². Bekker, recentiores. οἶον δ' edds. down to and including Brunck. It is said that for οἶον R. reads ἔνδον, but this is a mere mistake of the copyist. He had first written ἐξέλαμψεν, and then apparently was interrupted. Resuming his work, he took the final -εν to be the commencement of the next word, and added -δον instead of οἶον, so that the word stands ἐξέλαμψ' ἔνδον, without sense or metre. Invernizzi reads ἐξέλαμψεν ἔνδον. Several small changes have been made, or suggested, in these lines, for the purpose of making the second simile apply to Βασίλεια, as the first to Peisthetaerus; but it is inconceivable that, in a passage describing the Apotheosis of Peisthetaerus, he should be represented as so totally eclipsed by his partner, that he is compared to a mere star, she to the sun shining in its strength. Both descriptions refer to Peisthetaerus alone.

1715. δσμῇ MSS. vulgo. Bentley

suggests πομπή, Herwerden αἴγλη, and Dr. Blaydes says "Qu. λιγνύς? Cf. Thesm. 281. Parum apte καλὸν θέαμα dicitur ὁσμύ." But this speech is delivered in the Tragic vein, and in Tragedy we meet with similar anomalies, such as κῦπον δέδορκα.

1720. δῖεχε παράγε MSS. Rapheleng, Brunck, recentiores. δῖεχε διαγε παράγε all editions (except Rapheleng) before Brunck.

1721. τὸν μάκαρ' MSS. vulgo. The τὸν is omitted by Dindorf, Bergk, and subsequent editors except Hall and Geldart. Brunck reads τὸν μάκαρ' ἄνδρα.

1725. τῇδε πόλει R. V. Invernizzi, recentiores, except Weise. τῇδε τῇ πόλει all editions before Invernizzi. The line is choriambic, but Weise omitted the words τῇδε πόλει, so changing it into an anapaestic verse, combined with the anapaestics which follow. He overlooked the fact that this verse is addressed to Peisthetaerus in the second person, whilst the anapaests speak of him in the third. And this oversight is endorsed by Blaydes who brackets the two words.

1726. μεγάλοι μεγάλοι MSS. Brunck, recentiores. μεγάλοι (once only) all editions before Brunck.

1728. ὑμεναίοις καὶ νυμφιδίοις Bentley, Bekker, recentiores. ὑμεναίοις καὶ νυμφιδίοις R. V. Invernizzi. ὑμεναίοις καὶ νυμφιδίοις all editions before Brunck. Brunck finding ὑμεναίοις and (I suppose) νυμφιδίοις in P¹. P². inserted them in his text and changed δέχασθ' into δέξασθ'. "Nihil opus," says Dr. Blaydes of this change: a strange remark, since with νυμφιδίοις it was necessary, and with νυμφιδίοις impossible.

1732. τὸν R. V. Bekker, Holden, Kock, Van Leeuwen. τῶν (ἡλιβάτων θρόνων) vulgo. Blaydes says "Mihi probabilis videtur comicum scripsisse Ζῆν'," and on that ground only, without the slightest authority and without suggesting any objection either to τὸν or to τῶν, quietly inserts Ζῆν' in the text.

1733. θεοῖς μέγαν (*inter Deos magnum*, Dawes) MSS. vulgo. Cf. Clouds 573. Beck (not Brunck, as usually stated) suggested θεαί, which Holden adopts. Blaydes suggests θεὸν.

1734. ξυνεκόμισαν Bentley, Dawes, Brunck, recentiores. ξυνεκόμισαν MSS. editions before Brunck.

1735. ἐν τοιῷδ' MSS. vulgo. Dawes would omit the preposition ἐν, and says, "τοιῷδ' ὑμεναίῳ rectius dici quam ἐν τοιῷδ' ὑμεναίῳ nemo non agnosceret nisi qui in Graeco sermone sit hospes." But this depends upon the meaning of the words. If we are to understand that the Μοῖραι themselves sang the hymenaeal song Dawes is right. But if, as I believe, we are to understand that the Μοῖραι conducted Zeus to Hera *in the midst* of hymenaeal songs sung not by themselves but by the heavenly choirs (cf. Thesm. 993, and the note there) then ἐν τοιῷδ' ὑμεναίῳ rectius dici quam τοιῷδ' ὑμεναίῳ nemo non agnosceret. And if ἐν τοιῷδ' ὑμεναίῳ is right here, then in the antistrophe τῆς τ' εὐδαίμονος "Ἦρας the reading of the MSS. is also right, and Dawes's κεύδαίμονος "Ἦρας wrong. Accordingly Dawes's alterations have been generally rejected, and are adopted only by Weise, Meineke, Holden, Green, and Merry. Blaydes, who accepted them in his first edition, rejects them in the second.

1752. *δῖα δὲ πάντα*. The MSS. and (except as hereinafter mentioned) the editions read *διὰ σὲ τὰ πάντα*. Dobree saw that the true reading was *δῖα* but proposed *δῖα σκῆπτρα*, which is too heavy for these light and airy dactyls: and besides a conjunction is required. Haupt, retaining Dobree's *δῖα*, changed *σὲ τὰ* into *δὲ*, as in the text. And this is followed by Meineke, Holden, Kock, and Van Leeuwen.

1755. *γάμοισιν*. Meineke with his wonted sagacity proposes *γαμοῦσιν* *nuptias facturis*, not observing that the marriage has already taken place, supra 1725. From this line to the end of the Play, if we except the ejaculations *ἀλαλαῖ*, *ὦ Παιῶν*, the lines are alternately (1) an iambic dimeter, and (2) a trochaic dimeter catalectic. The two lines, if joined together (as indeed they are joined by some editors), would form the metre employed in *Wasps* 248-72. In the third line however the MS. and common reading *πτεροφόρ' ἐπὶ πέδον Διὸς* is a syllable too short, and divers suggestions have been made

to set it right. Bothe reads *πτερυγοφόρ'* which I have followed. "Hotibius" proposed *ἐπὶ τε*, which is read by Bergk. Dindorf *ἕρ' ἐπὶ*, which is followed by Blaydes (in his first edition), Green, and Merry, and (as an alternative to *ἐπὶ τε*) is approved by Bergk. Wecklin *πτεροφόρα Δίον ἐπὶ πέδον*. Meineke *ἐπὶ δάπεδον*, which is adopted by Holden, Kock, Blaydes, and Hall and Geldart. Blaydes reads *ἕρ' ἐπὶ* in his first edition, *δάπεδον* in his second edition, and says in his critical note "*verum videtur ἐπὶ τε*."

1763. *ἀλαλαῖ* R. V. l. Invernizzi, recentiores, except as hereinafter mentioned. *ἀλλалаῖ* all editions before Portus. *ἀλλαλῇ* Portus and all subsequent editions before Brunck. *ἀλαλαῖ* P. P¹. P². Brunck, Weise, Meineke (in notes), Green, Blaydes, and Merry. On *παιῶν* Bentley said "*Forte παιῶν*, vide *Lys.* 1291." And this suggestion is followed by Meineke (in notes), Green, Blaydes, and Merry. But there is no need of any alteration.

Already published in this Series.

THE
COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED, AND EXPLAINED BY
BENJAMIN BICKLEY ROGERS

Vol. V, containing the *FROGS* and the *ECCLESIAZUSAE*, 15s.

The Plays may be had separately:

The *FROGS*, 10s. 6d. The *ECCLESIAZUSAE*, 7s. 6d.

Vol. IV, Part II. The *THESMOPHORIAZUSAE*, 7s. 6d.